

DAMAGE BOOK

**THE TEXT IS
LIGHT IN
THE BOOK**

299.56 M39s 1014415
Mason
Spirit of Shinto mythology.

kansas city

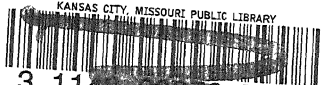


public library

kansas city, missouri

Books will be issued only
on presentation of library card.
Please report lost cards and
change of residence promptly.
Card holders are responsible for
all books, records, films, pictures
or other library materials
checked out on their cards.

KANSAS CITY, MISSOURI PUBLIC LIBRARY



3 1146 00076 5059

DEC 10 1974

[Faint, illegible handwritten text]

[Faint, illegible handwritten text]

FEB 1 1975

THE SPIRIT OF SHINTO MYTHOLOGY

Japanese Language Edition, translated by
Shinichiro Imaoka, entitled *Shinto Shinwa no Seishin*
Published by The Fuzambo Company

To

The People of Japan

TABLE OF CONTENTS

INTRODUCTION	VII
<i>CHAPTER</i>	<i>PAGE</i>
I CREATIVE SPIRIT IN SHINTO	1
II HISTORY AND HEAVEN	24
III DEATH IN SHINTO	48
IV PURIFICATION AND EVIL	66
V SYMBOLISM AND PERSONALITY	85
VI HEAVEN NOT OMNIPOTENT.....	104
VII ARA-MITAMA AND NIGI-MITAMA	127
VIII DIVINE SPIRIT MAKES THE LAND	147
IX INDIVIDUALISM AND UNIFICATION	172
X HEAVENLY SUPREMACY.....	191
XI SPIRITUAL ANCESTRY.....	212
XII SHINTO AND PROGRESS.....	234



INTRODUCTION.

The primitive makers of the Shinto mythology were neither analysts nor intellectualists. They were a race of hardy activists, interested in new ideas and progress. They put into oral form fundamental conceptions of life, not as the result of pondering over human relations and the universe, but by making narratives out of the intuitions and inner knowledge of reality which welled forth from their subconsciousness. They combined these instinctive spiritual understandings of existence with vague memories of long past historical events, and so the Shinto mythology evolved.

Inconsistencies did not trouble these early explorers of spiritual truth. Inconsistency, alike in mythology, philosophy and science, represents the variations which result from partial expressions of reality. The direct inner knowledge which life has of itself and its cosmic environment, finds ways of self-expression only at intervals and never with complete details. Myths are like experiments in research laboratories which give glimmers of essentials that may seem inconsistent until ways of reconciliation and coordination are found.

The less the makers of mythologies intellectualize, the less interest they show in trying to be logical and exact, the more naturally and spontaneously does subconscious understanding rise to the surface. When undisciplined self-consciousness tries to analyse the springs of knowledge flowing from the inner being, the more artificial is the result. When self-consciousness is not yoked to preconceptions, however, and remains flexible, there is more chance for the intellect to attune itself to subconscious

meanings, in trying to comprehend mythological purports. But, for the mythology makers, self-conscious efforts to attain logical exactitude interrupt the flow of truth.

Some mythologies are more influenced by self-consciousness than others. The mythology of Shinto is comparatively pure in this respect because the Japanese have not developed self-consciousness and self-expression intensively. They have relied more on direct responses to environments and to inner stimuli. Thus, the ancient Shinto traditions have not had their primary meanings submerged beneath a mass of mediaeval and modern alterations and influences. The mythology exists today in the same form as for unnumbered centuries. In seeking the traditions' inner meanings, therefore, it is possible to establish contact with the primitive Japanese mentality—primitive in the sense of being self-consciously undeveloped but possessing a profound subconscious sense of action and desire for inquiry.

Everything in the Shinto mythology had meaning for the primaeval Japanese or it would not have continued so long to form its part of the inherited traditions. But, the meanings are elusive to us because we approach them in a prejudiced self-conscious mood which looks down on the primitive mentality. It is necessary, therefore, in questing the spirit of Shinto mythology, to do so seriously, not as beings with superior mentalities, but rather as inquirers seeking some of the knowledge of life and the universe which subconsciousness must possess in order to adjust itself to existence. We must always remember the traditions seemed reasonable and normal to the original makers.

There are, however, special difficulties in exploration because the mythology of Shinto combines a spiritual interpretation of life with a history of the beginnings of

Japanese culture. The personalities named in the mythology often have confused meanings, each independent of the others. The fact of dual personality is well known to modern psychology; and a dual personality in real life is consistent in its actions with whichever personality for the time being is uppermost. In Shinto mythology, however, there are triple and quadruple personalities in the one individual, and the actions become confused as one personality injects itself, in the narrative, into another. A single activity may have both a spiritual and a material meaning, and it may simultaneously symbolize a condition of the weather and a stimulus to agriculture, as well as a struggle between tribes. A sword may be used to represent the extermination of fire by water, a conquering hero, a naval expedition or the discovery of iron ore. It is necessary to separate carefully such overlapping meanings in order to obtain an insight into the primitive understanding of life.

The two fundamental books of Shinto mythology are the *Kojiki* and the *Nihongi*. The compiler of the *Kojiki* was less under Chinese influences than the author of the *Nihongi* and thus the *Kojiki* is nearer to the original Japanese thought. For this reason, the text of the *Kojiki* has been made the basic guide in the present treatise, although allowance must be made for the *Kojiki*'s apparent pro-Kyushu inclinations. The *Nihongi* is more detailed than the *Kojiki*, and often gives several versions of incidents which assist in the search for meanings. The *Nihongi*, however, occasionally introduces rationalized accounts of the primitive traditions that do not represent Pure Shinto but are crude attempts at explanations put into the guise of expressing original meanings. The *Kogoshui* has value, though principally for the traditional-historical period, and especially for the reign of the Em-

peror Sujin, the great Shinto reformer of the first century, b. c. The Manyoshu is helpful at times. These books are the oldest units of ancient Shinto literature, and all have been translated into English.

The original Shinto traditions were passed from generation to generation orally. The Kogoshui states: "Tradition says writing was unknown in old Japan, so that all people, whether high or low, youthful or aged, handed down from hoary antiquity, their sacred traditions, verbally, among themselves, memorizing them from one generation to another."¹ Thus, it may have happened that words, pronounced the same or somewhat similarly, though having different meanings, caused some confusions in interpretations when the mythology finally was committed to writing, or before. However, for the most part, the fundamental ideas of Shinto stand forth clearly, if allowance be made for primitive difficulties in expression.

References to the Kojiki in the following pages are to Basil Hall Chamberlain's translation, second edition, containing some explanatory notes by W.G. Aston, as well as the very full notes by Chamberlain, himself. References to the Nihongi are to W.G. Aston's translation, with his important comments on many parts of the text. These two translations are models of painstaking scholarship. Without them, the old Shinto traditions would remain concealed from foreign examination in the English language. References to the Kogoshui are to the excellent translation by Genchi Kato and Hikoshiro Hoshino.

In addition to the primary books containing the mythological Shinto narratives, there are several volumes of supplementary value, in English. Foremost among them is Sir Ernest Satow's "Revival of Pure Shinto" (called by

him Shin-tau). It contains a summary of the Shinto reform movement of the eighteenth and nineteenth centuries, led by Motoori Norinaga and Hirata Atsutane, with analyses of the viewpoints of other Shinto scholars of that period. A number of the Shinto ritualistic recitals called Norito, have been translated into English by Sir Ernest Satow and Dr. Karl Florenz, entitled "Ancient Japanese Rituals." Satow and Florenz have added important notes to the translation. The Norito have value in showing the development of Shinto as formalized by the priesthood after the mythological period. References to "The Revival of Pure Shinto" and "Ancient Japanese Rituals," are to their publication in one volume by the Asiatic Society of Japan, Reprints, Vol. II. Aston's "Shinto: The Way of Gods," too, is useful.

These are the principal reference books used by the author. He has not, however, relied too much on the interpretations of Shinto by foreign critics. Though grateful for their aid, the author has tried to express what seem to him the inner meanings of the mythology, as showing Shinto to be applicable to modern ways of life and modern tendencies of thought. He has been much influenced by the philosophy of Henri Bergson, whose investigations of the creative spirit of life seem so near, fundamentally, to the implications of ancient Shinto. Bergson says truths probably remain to be discovered in myths, and the author is convinced this is so of Shinto. He hopes criticisms of his errors and omissions will lead others to contribute to the clarification of the basic concepts of the mythology which have ever exerted a creative influence on the Japanese people. The author has carried his interpretation to the reign of the Emperor Jimmu, the first traditional-historical Ruler of Japan, where the purely mythological period ends.

The author is not able to agree with those who believe the Shinto of mythological times is separated from present day spirituality, and must be treated as being apart from modern ways of life. He does not believe the so-called "Age of the Kami," representing the mythological era, differed spiritually from the present age, except by the more direct understanding of spiritual values which then existed. Satow in "The Revival of Pure Shinto," discusses the attitude toward modern Shinto of Motoori Norinaga, the most influential and learned among the Japanese scholars of the Shinto revival period. Satow says:

"Motoori disclaims any intention of endeavouring to resuscitate Pure Shinto so far as to make it the rule of life in the present day. His only object is to present the age of the gods (Kami) in its real form. . . . To insist on practicing the ancient 'way of the gods' in opposition to the customs of the present age would be rebellion against that 'way' and equivalent to trying to excel it. If, men, in their daily practice, obey the laws made from time to time by the authorities and act in accordance with general custom, they are practicing Shin-tau."¹

Satow says Motoori vindicated by this argument, the *primaeval* practice of intermarriage of children by the same father but different mothers, later disallowed. It was right for the Age of the Kami, but became wrong when custom changed. But, because moral standards change, in some respects, is no reason for denying that Pure Shinto can be made a rule for life in the present day. Pure Shinto teaches that life was self-creative and self-developing in the mythological period, as it is today; and as such Shinto supports changes in ways of life. Our own age is as much the Age of the Kami as the myth-

ological period, for Shinto expressly shows that all men are Kami and are a continuation in material form of Heavenly Divine Spirit.

If Motoori really meant that Pure Shinto has no direct association with modern life, he advanced a dualistic conception of spirituality which would destroy those basic meanings of Shinto having the utmost value for the present age of spiritual unrest. The author is convinced Shinto mythology can be so interpreted as to form a continuous source of spiritual inspiration for modern life. He, himself, believes in the spiritual truth of Shinto, and hopes for a wider understanding of its beauty and comprehensiveness, not only in Japan but also throughout the world.

The author's gratitude must be expressed to numerous Japanese friends who have helped him with his studies and whose sympathy and encouragement are responsible for this book. His thanks, too, are due to his wife for many suggestions, and for reading the manuscript for corrections and improvements.

Tokyo, October, 1939

J. W. T. M.

CHAPTER I



CREATIVE SPIRIT IN SHINTO

Shinto mythology starts with no expression of purpose and no preliminary explanations. The compiler of the Kojiki, Futo no Yasumaro, who put the old traditions into their first written form, in 712, inserted a brief summary and a short account of creation, as an introduction of his own, without imitating, too much, Chinese learning. The Nihongi, which was written in 720, begins with the Ying and Yang principles of Chinese philosophy, incoherently describes the formation of the earth and like the Chinese, makes Heaven an abstract principle. Motoori rightly condemns such vagaries¹. The Kojiki is closer to primitive Japanese thought in its abrupt opening sentences:

"The names of the Kami that were born in the Plain of High Heaven, when Heaven and Earth began, were Ame-no-mi-naka-nushi-no-Kami, 'Master-of-august-center-of-Heaven-Kami;' next, Take-mi-musubi-no-Kami, 'High-august-producing-wondrous-Kami;' next, Kami-musubi-no-Kami, 'Divine-producing-wondrous-Kami.' These three Kami were all Kami born alone and hid their persons."

KAMI AND MIKOTO

The Nihongi, in a second version, likewise mentions these Kami, calling them "Mikoto." Chamberlain substi-

¹ The Revival of Pure Shinto, pp. 183-5.

tutes the title "Deity" for Kami. But, in his introduction to the Kojiki, he says this is not a proper use of the word.¹ He uses Deity or God as the only approximate term for Kami. There is no way, however, of translating Kami or its companion word Mikoto into any foreign language. They must be allowed to stand without translation, for they represent spiritual ideas which are original to Shinto. Both Kami and Mikoto have the same basic meaning. The Kojiki prefers Kami while the Nihongi almost always uses Mikoto. Kami means high or lofty or top, and implies in the Shinto sense, Heavenly Being or Divine Spirit. Mikoto means Divine Word or Divine Thing or Divine Spirit. Both are of purely Shinto origin.

To give them an arbitrary meaning, as if they were theological terms, such as Deity or God, is to take from them their true Shinto significance; for they do not apply to Heavenly Existence alone, as Divine, but to all the universe. Chamberlain says: "It would be putting more into it than it really implies to say that the early Japanese 'deified.'...It would, indeed, be to attribute to them a flight of imagination of which they were not capable."²

Chamberlain meant this statement as a criticism of early Japanese mentality; but in charging the Japanese with little capacity for "imagination," he testified to the comparative purity of Shinto. It is imagination, more than any other cause, which has so seriously confused humanity's understanding of spirituality. The Shinto tradition, instead of reflecting an imaginative mentality, responds to simple, direct, intuitive comprehension of mankind's spiritual being. Spirituality means other-than-materiality in origin; and some primitives seem to have inner knowledge of this fact, which is basic in Shinto.

¹ PP. XIX, XX.

² Kojiki, p. LXIV.

The words Deity and God, as generally used, imply a separation between man and Divine Spirit, and between materiality and Divine Spirit. Their usual theological meanings lead not only to dualism, but, often to a triple conception of existence: first, Divine Spirit, dwelling apart from the universe; second, mankind who by various processes may acquire an element of Divinity or can reject it; third, Nature, materiality and animals forever excluded from possessing the Divine Nature.

DIVINITY OF THE UNIVERSE

There is no such meaning in Shinto; and, it is wrong, therefore, to interpret Kami or Mikoto by any foreign term. Shinto does not make any difference in kind between Divine Spirit and any form of material being, living or inert. All is Divinity. This is Shinto's literal meaning. Shinto is the Chinese pronunciation of ideographs which are pronounced in Japanese as Kami no Michi, meaning, Divine Way of Kami. This term, in itself, is a shortened form of the original Japanese idiom, Kami Nagara no Michi, meaning: As it is or however it is, (it is) the Divine Way of Kami. Expressed more briefly: Everything is Divine Spirit. All appearances in the universe are materialized forms of Divinity's evolution.

To Shinto, both Heavenly Divine Spirit and material existence are Kami. The Kami Divine Spirit of Heaven, according to Shinto, emerges from immateriality and evolves into material forms, not losing by the process its own Kami being any more than a human being can lose its human character. There can be nothing that is not Kami or Mikoto because ancestry cannot be exterminated: Heavenly Divine Spirit is the ancestral beginning or the origin of the universe at large. As the Shinto mythol-

ogy proceeds, it will be seen how all life and all Nature are given the title of Kami or the alternative term Mikoto. Kami and Mikoto are not allegorical expressions nor figures of speech. On the contrary, they form one of the foundation bases of Shinto. Without understanding this fact, consistency in Shinto disappears and Shinto loses its spiritual meaning. The word Kami contains the first idea given expression in Shinto and its primary importance must be borne in mind as the mythology unfolds its full significance.

Modern thought is returning to the ancient Shinto idea, without knowing that in the *primaeval* past, man's direct, subconscious knowledge accepted the spirituality of the universe as a natural fact requiring no explanation. The late Dr. J. S. Haldane, one of Great Britain's most famous biologists, asserted it is wrong to consider the universe as physical. He declared not only life but all materiality as well, is biological; and our own personalities are coextensive and coordinated with the whole of our universal environment, as itself embodying personality.¹ In some such way as this, Shinto regards the outer world and mankind as Kami, in a universalized aspect, while also emphasizing individual creative effort as Divine Spirit's means of developing material action. Modern science, too, having found that matter does not exist as a primary fact, is moving toward the Shinto principle. For, as materiality emerges from immaterial electrons, so Kami, Divine Spirit can be considered as the ultimate immaterial origin of the electrons or the creative impetus, seeking eventual expansion into an innumerable versatility of material forms. When the Shinto mythology speaks of Heavenly Kami who "hid their persons," the context

¹ The Philosophy of a Biologist, Oxford University Press, 1935.

seems to imply that they are immaterial but with personality having potential material characteristics.

The mythology states the original Kami were "born in the Plain of High Heaven." The Japanese word "born," as used here, means literally, says Chamberlain, "became;" and he quotes Motoori's definition as "the birth of that which did not exist before."¹ The meaning seems to be self-born or self-creative, or a spontaneous appearance of what never before existed. This idea in Shinto appears to include the principle of the creative impetus made familiar to modern philosophy by the genius of Henri Bergson in his "Creative Evolution," a book that should be studied by all Shinto scholars. The Plain of High Heaven, in Japanese called Takama-no-Hara, is the name used in Shinto to designate the enduring origin of the creative impetus of Divine Spirit, the concentration of the idea of spiritual universality. What did the makers of the Shinto mythology consider Takama-no-Hara to be? Satow calls attention to the fact that in one part of the Nihongi, the Chinese characters "kiyo-chiyuu," meaning "emptiness," occur for the usual expression Takama-no-Hara.² This would imply the idea of Heaven as spaceless.

But, it is not essential to Shinto that the primitive conception must be considered to have differentiated sharply between immateriality and spatial dimensions. The modern mind cannot do so and becomes confused in the attempt. Geometry defines a point as "that which has only position," having neither length, breadth nor thickness. Yet, from a point geometry evolves a cube, which has length, breadth and thickness- an evolution of something out of nothing in mathematics. We cannot self-consciously think of a point which has no material form, becoming a line,

¹ Kojiki, p. 17, note 2.

² The Revival of Pure Shinto, p. 219.

then a square and then a cube any more than in our modern theological discussions we can picture Heaven or Spirit as being immaterial. We populate Heaven and in visions see Heavenly Spirit in material clothing; and many millions of modern people accept the testimony of saints who claim to have heard Heavenly voices. At the same time, they consider spirit to be other than material substance and Heaven as above form while yet an abode of eternal rest for individual selves after death. For modern science, an electron has individuality or being, since otherwise it could not be identified; but, at the same time it is immaterial.

In Shinto mythology, Heavenly Kami or Divine Spirit talks and acts as material being and Heaven is described as possessing material attributes. There is no simpler way for the mind to represent to self-consciousness spiritual ideas which well forth from the subconscious. Also, it seems apparent that the early Japanese at times expressed in their use of the word "Heaven" the original land from which their remote ancestors migrated to Japan, thus complicating their tradition.

Yet, in Shinto, materiality is, itself, Divine; so, there is no fundamental inconsistency in materializing Heaven, as there would be if matter and spirit were regarded as entirely separate entities. At the same time, the mythology indicates there was a conception of immateriality or spacelessness or invisibility which distinguished Heavenly Kami from earthly manifestations of Divine Spirit. There are, for instance, a number of references in the mythology to "visible" mankind,¹ as though to emphasize a distinction between the materialized forms of Kami and immaterial Heavenly Kami.

¹ Kojiki, p. 44, note 1; Nihongi, Vol. I, pp. 33, 58, 59, 85.

HEAVEN AND EARTH AS ONE

The mythology says the spontaneous appearance of the original Kami occurred "when Heaven and earth began." The word translated "earth" is kuni, which more exactly means "country," though Chamberlain believes in ancient times kuni had an ambiguous use, somewhat like "land," and he translates it as "earth."¹ It is possible the early Japanese had in mind the universe, in a vague sense, while more specifically they may have meant no more than Japan, even though it is not until later in the myth that the "births" of the Japanese islands are described.

It would be allowing too much analytical intention to the early Shintoists to examine the meaning of "kuni" too closely. The major Shinto fact seems to be the effort to unite Heaven and all external materiality as having but a single beginning, as though there never was a time when subjective Divine Spirit did not seek to objectify itself, while also retaining its subjective nature. In his introduction to the Kojiki, Yasumaro states:

"Now when chaos had begun to condense but force and form were not manifest, and there was nought named, nought done, who could know its shape? Nevertheless, Heaven and earth first parted and the Three Kami performed the commencement of creation."²

This description is too sophisticated to have formed part of the ancient Shinto tradition and shows some influence of Chinese intellectualism. Nevertheless, it contains an important Shinto conception in the statement that the future development of force and form could not be predicted- "who could know its shape?" For, as the

¹ Kojiki, p. 18, note 8.

² P. 4.

mythology later shows, Shinto rejects entirely the idea of foreknowledge or omnipotent control over the universe.

Heaven and earth -or the subjective and the objective characters of Divine Spirit- began with the appearance of creativeness; and as the creative impetus became operative, Heaven and earth "parted." The meaning, however, as the mythology shows, is not a separation in the sense of a division existing between Heaven and earth, for earth is Heaven materialized. To understand the Shinto implication, it is necessary to interpret the "parting" of earth from Heaven as the subjectivity of Heaven objectifying itself, by taking form and shape, becoming the universe, and more specifically the earth, and in still more detail, Japan- for the Shinto mythology is primarily an account of the commencement of existence as relating to the history of the Japanese nation. While the material formation of Divine Spirit thus occurred as an outward projection of Heaven, at the same time, the mythology indicates that Heaven continued as a single unification, somewhat, perhaps, as we can consider ancestorship or heredity to be a unified whole while yet it individualizes.

To refer once more to the geometrical simile, an immaterial point remains immaterial, though it is considered to project itself as a solid cube. The comparison is not exact for the point does not act itself to form itself as a solid, while in Shinto, there operates a self-creative impetus by which there is an emergence of objectivity from the subjective spirit of Heaven.

The difference, therefore, between subjective spirit and objective spirit is not one of kind; and, indeed, the use of the word "difference" is not really applicable, for what happens is formlessness going through the process of taking shape in an external universe which it creates for this purpose, while at the same time holding to its

own internal, subjective character. So, in Shinto, the earth must be regarded as a projection of Divine Spirit, starting with no more than expansive power but self-endowed with the creative impetus which seeks an entirely new field of development with no way of knowing the future. If we describe it as an adventure of Divine Spirit, intent on materialized self-expansion, we shall be doing no injustice to the implication in the mythology.

So, properly to comprehend the Shinto meaning, it is necessary to start with the interpretation that the ancient tradition makes no essential division between Heaven and earth. All the universe is Heavenly Divine Spirit which expands into innumerable aspects all having the same origin. There is no estrangement for Divine Spirit in Shinto. Materiality is a spatial expression of Divinity; it is Divinity that has thrust itself forth by its own creative force.

INITIAL UNIFYING IMPETUS

Yet, at the outset, the primary emphasis is upon the basic fact of unification. The indissoluble ancestral Oneness of all that exists, is indicated by the name of the first of the three Kami who appear "when Heaven and earth began." The title of this Kami, as given in the Kojiki is Ame-no-mi-naka-nushi-no-Kami, "Master-of-august-center-of-Heaven-Kami." Suggestions have been made frequently that this Kami may have appeared in very early traditions, before the Shinto mythology was formed, as a Divine Overlord of the universe; but, there is no definite record of any such idea. The conception was not developed, if that were its origin, for it is foreign to Shinto. Rather, the Shinto meaning seems to indicate that the most essential factor to appeal to the primal

Shinto mythologists was the unified wholeness of Divine Spirit. The basic element in the name of the Kami refers to centralization, indicating in Shinto an enduring union, so fundamental as to take precedence over all subsequent mentions of Divine Spirit in individual forms. If this principle were not emphasized in Shinto as paramount, the profundity of Shinto's spiritual inspiration would be weakened, and a distinguishing characteristic of the Shinto tradition, which differentiates it from other spiritual mythologies, would be lost.

In the Center of Heaven Kami is the commencement of the basis of Shinto, that Divine Spirit is one unified whole, no matter how many individualized forms may be taken by Heavenly Divinity in its search for material self-development. Centralization, as unifying all individualized Divine Spirit, is represented in Ame-no-mi-naka-nushi-no-Kami; and it is proper that precedence should have been given to his name as the Master Kami in Shinto.

Throughout the mythology, no further mention is made of him. It is as though once having stated the predominance of spiritual centralization as the primary factor, its endurance needs no emphasis. Later in the mythology, however, the idea of unification as a personal relationship through the Heavenly ancestry of all humanity and all Nature, is developed when Ama-terasu-oho-mi-Kami is described as the Heavenly Ruler. The difference between Ame-no-mi-naka-nushi-no-Kami and Ama-terasu-oho-mi-Kami in Shinto, seems to be that the former represents the original principle of Divine unity, as an existing impetus before the evolution of life began. Ama-terasu-oho-mi-Kami is a more specific personal unifying inspiration required by self-consciousness, when the human mind reaches forth for a closer understanding of Divine Spirit's relationship to itself, than an impersonal impetus can

supply.

No effort is made in the mythology to endow the Center-of-Heaven-Kami with power over the material universe or over human life. The title "Master" does not imply control by Heaven over earthly existence. It is a way of emphasizing centralization or unification as itself masterful or dominant—a denial, as it were of dualism and an acknowledgment of monism which is developed in Shinto, through considering the universe as self-creative Divine Spirit of Heavenly origin.

432

THE SELF-CREATIVE KAMI

The Shinto mythology does not understand by creativeness a deity residing or operating outside the universe, calling materiality and life into being as an independent action. There is no such godhead in Shinto. Creativeness, in Shinto, is the power or force or impetus of the Kami Spirit which acts to project immateriality outward from Heaven, in expanding forms that develop innumerable ways of activity. It is a self-creative movement, with the impetus expanding as Heavenly Spirit which individualizes itself. The impetus becomes individualistic while it also holds to its centralized origin, as rays of the sun follow many paths but yet are one.

This Shinto conception, so near, indeed, to modern tendencies of thought, is shown by the names given to the two other Heavenly Kami who with Ame-no-mi-naka-nushi-no-Kami, form the original trinity of the Kojiki. They are called Taka-mi-musubi-no-Kami, "High-august-wondrous-producing-Kami," and Kami-musubi-no-Kami, "Divine-producing-wondrous-Kami." The essential and common part of their names is "Musubi," which is the most enlightening word in Shinto. In no other mythology,

anywhere in the ancient world, can a similar expression be found. It is unique among all primitive conceptions. Musubi is usually translated as *musu*, "producing" and *bi*, "wondrous." But, Chamberlain asserts "*bi*" may be no more than a verbal termination, in which case, Musubi must be taken as a single word.¹ Aston says that Musubi is "a power immanent in Nature and not external to it."² To describe Musubi, therefore, simply as "producing" or by similar terms is to ignore its far wider and more basic meaning. It does not mean an external power of productivity operating through the universe.

It is this fact of Musubi being within Nature and not a separated creative power which gives to Shinto its character of self-createness. Musubi, translated as "producing," really means self-producing or self-developing or self-growth or self-creative. Musubi is the impetus of self-effort which has played so basic a part in the formation of Japanese personality and the development of the Japanese race. Musubi is the very opposite of a dominating deity who makes the universe and all life as an act which separates the created thing from the maker. Musubi implies that creative spirit expands itself and becomes the universe and all that the universe contains. The evolution of materiality and life thereby is a self-evolution of Divine Spirit by means of the Musubi impetus. It is not directed by independent forces. It is an expansion of Divine Spirit that takes material form and seeks by its own effort to prolong itself by new ways and under new conditions which come into being through Divine Spirit's own spontaneity of action and behavior.

This conception, going back to the very earliest tradi-

¹ Kojiki, p. 17, note 5.

² Shinto: The Way Of The Gods, p. 172.

tion, has continued in Shinto to the present day. Aston points out that in modern Japanese, *musuko*, "boy," and *musume*, "girl," contain in the expression "*musu*," the same element as the ancient term *Musubi*.¹ It is the creative principle of the universe, so expressed as to make creative spirit and the universe one. It eliminates from Shinto a mechanistic philosophy of life under the control of an aloof deity or dominated by fate or any principle of the inevitability of cause and effect. Divine Spirit is more than fate and more than a mechanical process of causation. *Musubi* creates the absolutely new. Through *Musubi*, something comes forth from nothing and the immaterial materializes itself and engages in activities whose results, when new, cannot be known in advance.

DIFFERENCE BETWEEN THE TWO MUSUBI

It is possible to distinguish, however, two forms of the creative impetus in the Shinto mythology which seem to provide the reason why two *Musubi* are named. Both *Musubi* appear several times later in the tradition. *Takami-musubi-no-Kami* apparently personalizes self-creativity as an intellectual and human process. He is associated with *Ama-terasu-oho-mi-Kami* as a consort in governing affairs, in which connection the *Kojiki* gives him the alternative title of *Taka-gi-no-Kami*, "High-integrating-Kami," as though to unite self-creativity of individualism with coordinated activities.² Also, the *Kojiki* says he was the father of *Omohi-kane-no-Kami*, "Thought-includer-Kami", who appears a number of times at the deliberations of the Heavenly Kami to include within one integrated policy the acceptable views expressed at the Kami

1 *Shinto: The Way of the Gods*, p. 173.

2 P. 115.

14 DIFFERENCE BETWEEN THE TWO MUSUBI

meetings.¹ It is within the apparent intent of the mythology, therefore, to interpret Taka-mi-musubi-no-Kami as representing primarily the conception of self-consciousness in terms of mental growth of mankind.

At the same time, life takes animal and vegetable forms. Kami-musubi-no-Kami may be considered to personify these ways of Divine Spirit's evolution. The Kojiki makes this Kami responsible for cockles and clams in one of the traditions; while he causes seeds to be distributed, and is described likewise as the father of Sukuna-bikona-no-Kami, "Little-prince-renowned-Kami," who appears to represent both birds and seed, as will be explained later in the mythology.²

It might be going too far to assume that the primitive Shintoists elaborated in detail these differences in direction of the Musubi creative impetus. Nevertheless, the appearances of the two Musubi Kami in the later development of the mythology, seem naturally to suggest the conclusion that a consistent distinction was made in some such fashion between Taka-mi-musubi-no-Kami and Kami-musubi-no-Kami. No difference in kind is implied, for the two Musubi Kami have initial similarity; but it is as though the early Shintoists intuitively comprehended the fact that the creative impetus takes different directions in its versatile evolutionary expansions of life, or rather varies its emphasis in different ways as it seeks to develop progress and self-determined action. Enumeration of the two Musubi Kami appears to show that the principal differences of emphasis the creative impetus exhibits are in intellectual and non-intellectual forms. It may be said there should have been three Musubi Kami, to represent vegetable, animal and human life. But, the mythology

¹ P. 65.

² PP. 84, 71, 103.

apparently implies that the essential distinction is between intellectual power and humanity, on the one hand, whereby versatility of creative action is expanded, and the limited instincts of animal and vegetative life, which confine activity within narrow fields. But, whether Divine Spirit concentrates on human intellectualism or on the instincts of animals and vegetation, all is Musubi, the intellectual or instinctive impetus of self-creative power.

DIVINITY OF REPRODUCTION

Immediately following the appearance of the Musubi Kami, the Kojiki states:

"The names of the Kami that were born next from a thing that sprouted up like unto a reed-shoot, when the earth, young and like floating oil, drifted about, medusa-like, were Umashi-ashi-kabi-hiko-ji-no-Kami, 'Pleasant-reed-shoot-prince-elder-Kami;' next, Ame-no-toko-tachi-no-Kami, 'Heavenly-eternally-standing-Kami.' These two Kami were likewise born alone and hid their persons."¹

The description shows the earth not fully formed but evolving into a habitable place. It had become "separated" from Heaven in the sense that materialization had begun, but the earth was not yet ready for life. The principles of vegetative and animal reproduction, however, existed as a natural consequence of the appearance of the two Musubi conceptions. The reed-shoot carries the meaning of agricultural productivity. Sexual reproduction is indicated in the oil and medusa (jelly-fish) simile associated with the "pleasant" reed-shoot that "sprouted up." Here is a phallic implication which includes reference to the masculine sperm. Reproduction, as a prin-

1 PP. 17-18.

ciple inherent in Musubi is suggested by the proximity of the Musubi Kami in the mythology to the Pleasant-reed-shoot-prince-elder-Kami.

The meaning of the second Kami, Heavenly-eternally-standing-Kami, is the Kami "by whom Heaven stands forever," according to Aston's suggestion.¹ This interpretation would be in accord with Shinto, for there is no conception in Shinto of a time when Heaven was non-existent. The Kojiki uses the phrase, "when Heaven and earth began;" but, beginning here can mean when a distinction began between immateriality as Heaven, or what may be called "pure immateriality," and the movement of an immaterial evolution which led to the materialization of the earth or the universe. There is, indeed, a very real sense in which a beginning or a becoming, of self-creative Musubi Divine Spirit is eternal: an endless process of change, while pure immateriality, itself, "stands" changeless.

The Kojiki says these five Kami were born alone and hid their persons. Being born alone indicates they were not called into being by an independent, external power. It also means each Kami represents its own principle or its own impetus or its own tendency, as if, in Heaven, there were certain fundamental movements, without which Heavenly Divine Spirit must remain inert or static. The fact that the five Kami "hid their persons," implies Heavenly Divine Spirit's various forces are subjective or immaterial.

The Kojiki also states the five Kami "are separate Heavenly Kami." The meaning seems to show again that each of these first principles of Shinto exists in its own right as an initial element of Divine Spirit. The first

¹ Kojiki, p. 18, note 10.

principles are: unification, represented by Ame-no-mi-naka-nushi-no-Kami; individual self-productivity or self-creativeness, in intellectual and non-intellectual aspects, represented by the two Musubi Kami; power of reproduction, represented by Umashi-ashi-kabi-hiko-ji-no-Kami; eternal continuity of Divine Spirit, represented by Ame-no-toko-tachi-no-Kami. Motoori interprets "separate Heavenly Kami" to mean that these Kami had nothing to do with the creation of the world.¹ But, in actual fact, the two Musubi Kami, later in the mythology, play important parts in the development of the land. The Heavenly first principles cannot be segregated from the creation of the world; indeed, they become the world, for without them, there could be no world.

Shinto, it must be repeated, shows Heaven and earth are not different entities. The idea of separation in the mythology means the earth is materialized Divine Spirit, while Heaven is immaterial Divine Spirit. There is no separation in kind but only difference in aspect. Heavenly Kami generally mean those first mentioned in Heaven, while earthly Kami first come into being on earth; but there is no absolute line of difference. Heavenly Kami may become "naturalized" earth Kami, as by example did the Heavenly messengers sent to subdue Okuninushi, Ruler of Izumo. Earth Kami may become "naturalized" Heavenly Kami, as did Ama-terasu-oho-mi-Kami, who was born on earth and became the Ruler of Heaven. There is no fundamental contradiction here, for in Shinto, both materiality and immateriality are equally Divine Spirit. The early Shintoists regarded Heaven as the original source of power, the ancestral fount of everything that exists. Kami associated with traditions of Divine Ancestors and

¹ Kojiki, p. 18, note 11.

the impetus of productivity were designated Heavenly Kami. Objective manifestations of these Kami and all materiality apparently were considered earth Kami.

It may be asked whether early Shinto was truly monistic since at the very commencement of the mythology, the Kami, as Divine Spirit, appear in so many individualistic forms. The monistic conception holds through the fact that all the personalizations and all materiality and all life are regarded in Shinto as forms of Divine Spirit.

There are not two kinds of being or existence, spirit and non-spirit. All is Kami or Mikoto which always is Divine Spirit. All Divinity is one, but the Musubi impetus, the creative action of Divine Spirit, moves toward diversity of material form and diversity of immateriality, as well. The very fact of self-creative development implies an endless search for new directions of progress and differences in types. No mechanized singleness of attachment contents the Kami Divine Spirit. Shinto individualizes the forces of Divinity which diversify creative power, while at the same time, all individualism emerges from unified Oneness and continues to be invisibly coordinated, however wide individualistic differences may seem. All that is, has the one central Heavenly origin.

SPIRIT AS MATERIALITY

After characterizing the five primary Kami as "separate Heavenly Kami," the mythology turns to the beginnings of Divine Spirit's materialistic evolution. There is no abrupt jump, however, from Heavenly subjective spirit to objective materiality. Intermediate stages seem indicated by the names in the Kojiki of two Kami who next appear, as also being born alone and hiding their persons: Kuni-no-toko-tachi-no-Kami, "Earthly-eternally-standing-

Kami," and *Toyo-kumo-nu-no-Kami*, "Luxuriant-integrating-master-Kami." As the Heavenly-eternally-standing-Kami represents the idea of Heaven existing forever, so the Earthly-eternally-standing-Kami must have a similar meaning relative to the earth. But, not the earth in materialized form, for this Kami is described as hiding his person, implying immateriality. So, the implication seems to be that beside the basic or original or fundamental immateriality of Heaven, there are what may be called "subordinate immaterialities" which in turn evolve into material forms. These subordinate or secondary immaterialities, out of which the earth has had its own origin, in time, are themselves eternal or timeless, and are represented by the Earthly-eternally-standing-Kami. The immaterialities form the materiality which we know as our own world of every day experience. The material earth has had a definite beginning; and the commencement of materiality is shown later in the mythology. But, before materiality develops, the Shinto mythology seems to describe eternal immaterialities out of which materiality eventually comes.

Modern science allows such an explanation, since electrons are the immediate immaterial origins of matter, while there is no indication that the electrons, themselves, are the ultimate immaterialities. Beyond or containing them other immaterialities remain to be found, according to scientific belief. So, while the ultimate of immateriality is Heavenly Divine Spirit, other immaterialities exist, in a gradual process of immaterial evolution before materiality, itself, is forthcoming.

The name of the second Kami, *Toyo-kumo-nu-no-Kami*, is translated as "Luxuriant-integrating-master-Kami", by Chamberlain, who, however, expresses some doubt of the real meaning; for the characters *kumo-nu* literally mean

"cloud-moor," but they are considered to have been used phonetically to mean integrating-master.¹ Since this Kami is described as hiding his person, it can be presumed the myth is referring to an immaterial principle; and since the Kami is associated with the Earthly-eternally-standing-Kami, undoubtedly some reference to the earth is intended. In this sense, both "integrating" and "cloud-moor" are associated in the Kami's name. Integration means joining together, uniting or coordinating, in the sense of two or more units coming together. The Shinto mythology uses the simile of cloud -as in Susano's matrimonial song, later in the mythology- to imply conjugal concealment for reproduction: the integration of male and female for the creation of new life.

Cloud-moor thus may mean integration or conjugal union on or of the moorland. The mythology later describes the islands of Japan as being born through the marital union of Izanagi and Izanami and also suggests mud and germs are the results of marital births. But, before such births in Nature can take place, Shinto points to the principle or impetus of integration as existing in its own immaterial right, whereby the moorland -Nature- appears.

IMPETUS OF BEGETTING

Toyo-kumo-nu-no-Kami, therefore, may be regarded as a personalization of the power of begetting, a subjective, immaterial force, enduring before materiality began. Integration is the consequence of this immaterial impetus, which acts, when life and materiality appear, to bring about the coordination and reproduction of life and Nature

¹ Kojiki, p. 19, note 2.

through matrimony. The expression "cloud-moor," apparently implying matrimony, must not be considered to be exclusively human but involves all Nature. The begetting impetus is the generalized spiritual desire for reproduction. It is the immaterial power or impetus of Divine Spirit seeking integration for renaissance, and as such is an example of related meanings being included in one Kami name, for it is through integration that Nature as well as man does cause new life to appear.

The Kami named in the Kojiki "that were born next," strengthen the assumption, through the implications of their names, that the myth is showing the first appearance of materiality, represented by means of natural birth. The fact of birth suggests to the primitive mind material substance coming forth from immaterial spirituality; and so "birth" is not an inadequate expression for the Shinto conception of the emergence of matter from Heaven. These Kami are not stated to have been "born alone," so their births were not spontaneous, but rather imply reproduction through sex association; and they did not "hide their persons," which seems to mean they represent actual materiality. Sex reproduction further is indicated by their mention in male and female pairs, the expression, "younger sister" having the meaning of "wife;" while the last pair, Izanagi and Izanami, become the prototypes of human marriage and child-bearing. The Kami are:

U-hiji-ni-no-Kami, "Mud-earth-lord-Kami," and his younger sister, Su-hiji-ni-no-Kami, "Mud-earth-lady-Kami;" Tsunu-guhi-no-Kami, "Germ-integrating-Kami," and his younger sister, Iku-guhi-no-Kami, "Life-integrating-Kami;" Oho-to-no-ji-no-Kami, "Elder-of-the-great-place-Kami," and his younger sister, Oho-to-no-be-no-Kami, "Elder-lady-of-the-great-place-Kami;" Omo-daru-no-Kami, "Perfect-exterior-Kami,"

ior-Kami," and his younger sister, Aya-kashiko-no-no-Kami, "Oh-awful-lady-Kami;" Izana-gi-no-Kami, "Male-who-invites-Kami," and his younger sister, Izana-mi-no-Kami, "Female-who-invites-Kami.," called Izanagi and Izanami.

The Kami names show the controlling idea was to indicate the gradual formation of the earth. Mud, germs and life follow in a natural evolutionary sequence. The "elder" couple suggest a long duration of time during the development of germs and life before the "perfect exterior" of the earth came into being ready for life's progress through human marriage. The name of Oh-awful-lady-Kami, Chamberlain suggests might be translated "venerable" instead of "awful," which would emphasize the ripening age of the earth.¹ But, Satow holds to "awful," as expressing the sentiment which filled her when she looked at the male.² This explanation may be representative of later training of Japanese women in their relationship toward the men, but, it does not represent the early feminine spirit of Shinto; for, in the succeeding episode in the mythology, when human marriage is first described, the woman does not stand in awe of the man, but herself makes the proposal of marriage. If awe be an essential part of the Kami name, it represents awe at the earth's perfect exterior, ready for life's development.

It is well to emphasize why the Shinto mythology associates the appearance of materiality and material evolution with matrimony, and so constantly uses the simile of birth. Not only does birth mean appearance or becoming, in Shinto, but also birth of new life well symbolizes the immaterial creating itself into the material, or subjectivity becoming objective and materiality, itself, expanding.

¹ Kojiki, p. 20, note 7.

² The Revival of Pure Shinto, p. 223.

Furthermore, there are indications in the mythology that the fact of paternity was not fully known among the early Japanese; for, the tradition indicates observance of the mating of birds brought to man the knowledge that he was the father of the child.¹ This is in keeping with the known anthropological belief that savage tribes consider spirits enter into the woman to make her pregnant; and there is no realization that man plays any part in conception- probably because of the long interval between cohabitation and the first indication of pregnancy. When, in primitive Japan, the man understood the child was his own, the belief then may have developed that all materiality, likewise, came into being through a mysterious conjugal integration in Nature. Such a conception would not appear absurd to the early Shintoists, who regarded the entire universe as Kami Divine Spirit, and matter not a dead, inert mass, but forms of spiritual reality. Thus, to describe even mud and germs in terms of sex, and to speak of the birth of the land would contain no inherent improbability.

Furthermore, Shinto constantly emphasizes the Oneness of all Divine Spirit, while at the same time accepting individual diversity as coming forth from unification. In matrimony, unification of the man and woman produces the birth of individualism. So, this simile, in itself, makes the birth theme appropriate to the uses to which it is put in the mythology.



1 Nihongi, Vol. I, p. 17.

CHAPTER II



HISTORY AND HEAVEN

The Shinto mythology is not only an enumeration of spiritual relations, but it is also a narrative of vague historical traditions centering about the beginnings and early development of the Japanese race. The purely historical part of the mythology is difficult to follow and many details have to be surmised. Few positive facts can be taken for granted. But, interwoven with the historical traditions are spiritual meanings, and these require an attempt to examine the mythology's efforts to trace the early history of Japan. Were it not necessary to inquire into the historical references for the purpose of clarifying some of Shinto's spiritual allusions, it would be better to leave the historical part of the mythology to professional examination; but, because history and Heaven are so closely associated in Shinto, the former cannot be ignored.

HEAVEN THE SOLE ORIGIN

In keeping with Shinto, the history of the Japanese people -and by inference, the history of all peoples- begins in Heaven. All life and all materiality have Heavenly origin, and the history of any nation is the history of immaterial Divine Spirit that has become materialized in that nation. In his introduction to the Kojiki, Futo no Yasumaro refers to Izanagi and Izanami as the "ancestors of all things."¹ The real Shinto meaning of this express-

¹ P. 4.

ion is that all things are the outcome of births, for Izanagi and Izanami are the original male and female united in matrimony. Through Izanagi and Izanami, the impetus of begetting leads to the appearance of the earth and to the creation of life. Izanagi and Izanami, however, are but the agents, or processes, as it were, of Heaven. It is Heavenly Divine Spirit that projects itself from immateriality into material formations, using the simile of matrimony to express the meaning. At the same time, Izanagi and Izanami seem to personalize the first settlers arriving in Japan. The two meanings are associated and the second appears implicit in the first.

The Kojiki says the Heavenly Kami commanded Izanagi and Izanami to "make, consolidate and give birth to this drifting land." This instruction marks both the appearance of the earth and the beginning of the primitive history of Japan, with the landing of the overseas pioneers, whose descendants made the mythology and eventually controlled the whole of Japan.

If it be accepted that Izanagi and Izanami represent the hardy, courageous, creative voyagers who rescued Japan from the barbarian aborigines, then they can be said to have made, consolidated and given birth to the land, as an actual fact. The land was "drifting" in undeveloped state before their arrival; and they gave birth to it in the sense that Christopher Columbus gave birth to America. Satow says some Japanese etymologists derive Umi, "Sea," from Umu, "To give birth to," because the sea provides the Japanese with so much of their daily food.¹ But, it is more likely that if the original meaning of sea were associated with the idea of birth, it had to do with the "birth" of Japan by the early settlers

¹ Ancient Japanese Rituals, p. 28, note 22.

who arrived from across the sea. But, in addition to birth in the sense of discovery, there is also the Shinto meaning of the land originally being born in the universe as the material offspring of immaterial Divine Spirit. The two meanings must be read together in this difficult part of the mythology.

EARTH AND HEAVEN PERSONALITIES

As though to represent the two meanings, Izanagi and Izanami are shown both as earth Kami and as Heaven Kami. The Nihongi says in one version they were the children of Awo-kashiki-ne-no-Mikoto, "Green-awful-Mikoto;" while in another version, it states Izanagi was produced by Aha-nagi-no-Mikoto, "Foam-calm-Mikoto."¹ The meaning implies they were associated with the green of the land and the calm "foam" or surf, of the sea in other words with pioneer landing expeditions. At the same time, they started on their birth mission from the Plain of High Heaven, which can mean either the commencement of creation as a Heavenly act, or recognition of the original homelands of the pioneer settlers as "Heaven."

The Heavenly Kami who instructed them to make the land can only have been the ones previously mentioned in the mythology. They were, according to the Kojiki's tradition, the Heavenly Kami who represent unification, self-creativity, reproduction and eternal Divine Spirit. Thus, the impetus which directed Izanagi and Izanami to make, consolidate and give birth to the land includes the primal agencies of cosmic evolution. It signifies, too, the same union of life forces seeking to create, reproduce and unify, which always stimulates pioneer settlers in search

¹ Vol I, pp. 6, 7.

of new homes. The Kojiki describes Izanagi and Izanami as setting forth upon their mission by "standing upon the Floating Bridge of Heaven," called in Japanese Ama-no-uki-hashi.

Chamberlain says Hirata identifies this word with Ame-no-ih-fume, "Heavenly-rock-boat;" while Motoori believes it refers to a real bridge, of which traces are in the so-called Ama-no-hashi-date, "Heavenly Stairs," forming natural breakwaters at points along the coast of Japan.¹ Such meanings indicate some association with water; and the Floating Bridge of Heaven as here used, may refer to primitive explorers crossing the ocean to Japan, in boats as strong as rocks. The original homes, left behind, might well be referred to as "Heaven;" for it is not unusual for settlers in new countries and their children to speak of the lands of their racial origins in such terms. That is a natural tendency of the human mind.

Izanagi and Izanami were given a jewelled spear by the Heavenly Kami, and as they stood on the Floating Bridge of Heaven, the Kojiki says they "pushed down the jewelled spear and stirred with it; whereupon, when they had stirred the brine till it went curdle-curdle -koworo-koworo-, and drew up, the brine that dripped from the end of the spear was piled up and became an island. This is the island of Onogoro. Having descended from Heaven onto this island, they saw to the erection of an Heavenly august pillar, they saw to the erection of a hall of eight fathoms."²

The spear can be interpreted in several ways. Its use for stirring the brine suggests a pioneer boat being paddled through the water. At the same time, the spear has the meaning of a weapon which pioneers naturally would

¹ Kojiki, p. 21, note 3.

² PP. 21-2.

carry.

Too, the spear is described as jewelled. Tama or "jewel," has a meaning in Shinto of individual Divinity, or what is represented by the word "soul," as the individual's immaterial personality which is immortal. Tama usually has the prefix "Mi," an emphasis on Divinity, so that the word really should be called Mitama. Though represented by a jewel, Tama or Mitama, in its reference to "soul," does not have a material meaning. Aston says: "The history of the mitama suggests that the material or partly material conceptions of the soul are a comparatively recent development.... Mi-kage or 'august shadow,' is an ancient synonym for mi-tama."¹ In the Shinto mythology, tama, as "jewel" may legitimately be interpreted in this way to obtain fundamental meanings.

So, Izanagi and Izanami, as the first man and woman in the Shinto tradition, thus become associated with what may be designated as the Shinto conception of Immortal Divinity, individualized as Humanity, while yet united, since but one jewel represents the souls of husband and wife. The spear, again, probably has a phallic significance, especially in association with the mention of the brine that went curdle-curdle -described by Chamberlain as meaning thick and glutinous² and dripped from the spear's end.

The word Onogoro is translated by Chamberlain to mean self-curdling or self-condensed.³ Goro or koro has the same root in Japanese as kori "ice" and koru, "freeze." Thus, Onogoro may imply a primitive belief that the earth, in the very beginning, was formed by self-cooling, as was the actual fact. The Kojiki says Onogoro

¹ Shinto: The Way of the Gods, p. 51.

² Kojiki, p. 22, note 4.

³ Ibid, p. 22, note 5.

was the only island not born to Izanagi and Izanami.¹ An "accouchement place" had to be provided for them, in advance of their arrival. This was done by describing a self-cooling process which is so exact in Nature as to permit the inference that it is an example of direct subconscious truth. At the same time, the spear which stirred the brine, participated in the process, as a phallic symbol. Thus, two traditions may be inter-woven: physical birth and "birth" by the natural cooling of the earth.

Chamberlain points out that the parallel passage in the Nihongi describes Onogoro as the central pillar of the land.² As such, it may emphasize Onogoro as the central haven of the early settlers before they found the other Japanese islands. The Kojiki, however, simply says the couple erected on Onogoro a Heavenly pillar, without the Nihongi's broader term. A "Heavenly" pillar implies some kind of sacred significance in the tradition. The early Japanese settlers may have come from original regions where Totemism prevailed; for Totem forms of spirituality had very wide prevalence in primitive times. The Onogoro pillar, thus, may have been a Totem Pole. But, if so, the Totem symbols later were discarded, as Shinto became predominant. Totemism recognizes the spirituality of indeterminate natural forces, and as such may have influenced the spiritual trend of primitive thought in early Japan. But, the vagueness of the spiritual implications of Totemism and its lack of self-creative force caused it to be superceded by the bolder and more profound meanings of Shinto, as the pioneer Japanese developed their own original conceptions of life and Nature.

¹ P. 35.

² Kojiki, p. 22, note 2.

It is possible, also, that the Heavenly pillar may refer to a stockade erected against native aborigines or wild animals, in connection with the hall of eight fathoms constructed at the same time. A fathom, "hiro," is said by Chamberlain to represent the distance between the hands with arms outstretched.¹ It would seem, therefore, the hut must have been of considerable size, the tradition intending to represent a "palace;" though perhaps sheltering a number of the settlers under the same roof.

THE FIRST HOME AND MARRIAGE

The mythology now definitely pictures Izanagi and Izanami as man and woman, the first man and woman in the Shinto tradition, by describing their marriage. The Kojiki account shows they examined their bodies with an exchange of questions relating to sex which seems to represent the discovery of the fact of paternity. The words spoken by Izanagi and Izanami have been characterized as indecent by various commentators; but, there can be no indecency associated with so fundamental an enlargement of human knowledge which made fatherhood a known fact with all the attendant responsibilities for home building that have humanized mankind. On the contrary, if the dialogue between Izanagi and Izanami which led to their marriage be read with this interpretation in mind, the episode becomes a momentous fact in anthropology and in the history of human mental development.

For, it represents the birth of marriage and family life. The fact that in the Shinto tradition, humanity starts with the institution of marriage and home life emphasizes one of the primary creative meanings of Shinto. In marriage,

¹ Kojiki, p. 22, note 2.

Shinto sees new life coming forth and being prepared in the home for creative action. Shinto regards life as ever renewing itself for higher development and progressive evolution. So, marriage must always have fundamental importance for Shinto, as Heavenly Divinity's most advantageous way of earthly rejuvenation.

Aston points out that in the nuptial conversation between Izanagi and Izanami, the Japanese words "mi tono maguwai," may mean "nuptial-chamber-intercourse, as opposed to irregular chance connection;" and he believes the tradition takes pains to represent the union of Izanagi and Izanami as a regular marriage.¹ It is, indeed, more than that; it is the very origin of marriage and paternal responsibility, through realization of fatherhood which the myth tries to represent.

The mythology says that after their physical examinations of each other, Izanagi directed Izanami to move round in a circle to the right, while he moved to the left. This nuptial circular walk may be fitly described as the first wedding ring in human history, a primitive custom which long antedates the actual wedding ring of modern times though having a similar meaning. The marriage circle thus made by Izanagi and Izanami symbolizes complete unification of the man and woman and also the inevitability of man and woman mating. Though they may start moving away from each other, they are drawn together by the binding forces of their natures.

When they had completed the circle, Izanami, the woman, spoke first, exclaiming, "Oh, what a beautiful and amiable youth!" Izanagi responded, "Oh, what a beautiful and amiable maiden!" The inclusion in the tradition of this exchange of admiration, initiated by the woman,

¹ Kojiki, p. 23, asterisk note.

suggests that in early Shinto times women were far more accustomed than in modern Japan to express themselves openly in masculine company. They had freedom which is in keeping with the Shinto conception of liberty. Furthermore, the words of Izanami are regarded traditionally as being the actual proposal of marriage, Izanagi's reply being his acceptance. The woman, inviting the man to marry her, in the first Shinto conjugal narration, implies, too, that primitives understood the woman does subtly invite the man when their associations allow freedom of choice, and is not a passive recipient of masculine approach. The myth, too, allows the interpretation that in early Japan young men and women could choose their mates, guided by their own feelings and were not married in accordance with parental directions.

The first child born of this union was called Hiru-go, generally translated "Leech-child," though Aston says the more proper meaning is "Sun-male-child."¹ The first interpretation, however, better fits with the tradition which says his parents placed him in a boat of reeds that floated away. They next gave birth to the Island of Aha, one of whose meanings is "foam." The Kojiki states these two are not reckoned among Izanagi's and Izanami's children.² The Leech-child was discarded for being defective, but no reason is given in the mythology for the repudiation of Aha, "Foam," except that the Nihongi, rationalizing, says Aha, as well as Onogoro and a later island, Ahaji, were considered the placenta.³ Such interpretations as this by the compiler of the Nihongi show too much sophistication and can scarcely be accepted as forming part of the original tradition.

¹ Shinto: The Way of the Gods, p. 38.

² P. 35.

³ Vol. I, p. 17.

MEANINGS OF HIRU-GO AND AHA

If the mythology is really describing, through the marriage and early offspring of Izanagi and Izanami the birth or discovery of Japan by primitive adventurers, then the meaning of the repudiation of Hiru-go and Aha is not difficult to assume. These islands -whose situation is not definitely known- may be considered among the first reached by the overseas voyagers, but were not considered appropriate for habitation. Leech implies a disagreeable association, perhaps while a landing was being made. The tradition says the Leech-child was put in a reed boat and sent away: but, if the Leech-child were an island disliked by the voyagers, then it was not the island that was sent away, but the settlers, themselves took to their reed boats and departed from the unpropitious environment.

Aha, likewise, probably indicates an undesirable landing place. In its meaning of "Foam" it suggests a rough coastal surf; and, if so, the settlers did not like the danger of getting ashore and so departed from their second discovery of new island territory. That Hiru-go and Aha are said not to have been counted among Izanagi's and Izanami's children thus implies some kind of difficulty which caused the settlers to repudiate these islands.

The Kojiki states Izanagi and Izanami took counsel together and pronounced their first offspring to be bad, and they ascended to Heaven to inquire the reason. The Heavenly Kami made a grand divination and said failure had resulted because the woman had spoken first at the nuptial ceremony. The Kojiki says Izanagi and Izanami were told: "Descend back again and amend your words."¹

¹ P. 24.

They did so, Izanagi, this time, speaking first, and saying: "Oh, what a beautiful and amiable maiden!" And, Izanami, after him, repeating: "Oh, what a beautiful and amiable youth!" Thereupon, they began giving birth to a large number of successful islands.

The tradition may be interpreted to mean that after the first unsuccessful search for a suitable habitation, some of the pioneer voyagers may have returned to the Asiatic continent whence they had come, dissatisfied with their venture; but, were persuaded to try again. Or, without going back to their original homeland, they more probably held a consultation and made a divination. If Onogoro be considered a real place, where they had made their first temporary halt, it would be considered as their home and might have passed into the tradition as "Heaven."

It is important to note that the mythology does not give to the Heavenly Kami any absolutist knowledge of the reason for the initial failure of Izanagi and Izanami. At this first Heavenly conference in the Shinto tradition no effort is made to confer on Heaven the character of omnipotence. The tradition says a grand divination was ordered. In primitive times there are many records of divinations among the Japanese to overcome indecision, and the inclusion of the practice in Shinto will be considered later in association with the Shinto rejection of omnipotence. The fact that a divination is described in the present instance gives some weight to the assumption that the mythology is really describing a very primitive historical event whose meaning had become confused in the long course of the tradition.

It may be said the blame placed on Izanami shows a later addition to the myth, when women had become more subordinate to men, and men felt it desirable to provide a reason for giving to themselves the initiative in

proposing marriage. Since the man assumes responsibility for the economic support of home life, there is justification for allowing him the right to time the proposal of marriage in accordance with his earning capacity; and as living conditions became economically more complex in ancient times, doubtless feminine initiative in marriage declined, as the mythology, perhaps, suggests.

But, it is possible there was a more direct reason for charging Izanami with responsibility for the failure to find an adequate settlement. The first picture of Izanami as the proposer of marriage indicates that among the early Japanese settlers, women had some form of leadership. There have been many Japanese women of commanding personalities; and the first recorded attempt at an overseas conquest in the Japanese tradition, was led by a woman, the Regent Jingo, who invaded Korea. It is possible therefore, to regard the myth as implying a failure in navigation or recommendations attributed to a woman or women who either directed the expedition or, more likely, gave advice which was followed with the bad result of finding unsuitable islands- Hiru-go and Aha. The mythological account of the Heavenly Kami ordering Izanagi and Izanami to return and let the man speak first, may really mean that for the next attempt at exploration the control was given wholly to men.

THE SUCCESSFUL LANDINGS

The first island born after Izanagi and Izanami had adjusted the problem of precedence in proposing marriage, the Kojiki states was called Ahaji, with the secondary name of Ho-no-sa-wake. There is no agreement about the meaning of Ho-no-sa-wake, though Chamberlain says the most satisfactory interpretation is Hirata's, "Rice-ear-

true-youth,"¹ which seems to indicate the search for food was the immediate objective of the true youth pioneers. The first name, Aha-ji, signifies "Foam-way," and implies that after the initial failures to land, the voyagers continued along the foamy way in search of an acceptable shore.

Ahaji, as an island name, is traditionally regarded as referring to an islet between the Japanese mainland and the large island of Shikoku. Indeed, the next island to which the couple gave birth, was Shikoku. The Kojiki gives the name as "the island of Futa-na, in Iyo." Futa-na, which Chamberlain says means "two names," has lost its significance; while Iyo, whose meaning also is obscure, is taken as the name of the whole island of Shikoku.²

It would be natural for pioneer settlers, seeking new homes, not to make small islands permanent habitations, but to continue exploring until they found areas of considerable size. This, in fact, is what they did. They rejected the various islets that dot the Japanese archipelago until they discovered Shikoku, which seems to have been the first of the large islands that came within their vision. The Kojiki describes Shikoku as having "one body and four faces," which carries through the birth motif of the myth, as if a human body had been born. The "body" is the entirety of the island, while the "four faces" are its coastal sides or provinces. The four provinces, with their alternative names in the Kojiki's version, are: Iyo, or Ye-hime, "Lovely-princess;" Sanuki, which Aston translates as "Shaft Trees,"³ or Ihi-yori-hiko, "Prince-good-boiled-rice;" Aha, here meaning "Millet," or Oho-ge-tsu-hime, "Princess-of-great-food;" Tosa, mean-

1 Kojiki, p. 24, note 3.

2 Ibid, p. 25, note 4.

3 Ibid, p. 25, asterisk to note 6.

ing unknown, or Take-yori-wake, "Brave-good-youth." The name of the first province is the same as the whole of the island, Iyo; but it is not unusual for one name to serve two such purposes, as New York, which means both the city and the state of New York. The third name, Aha, may imply that the "island" of Aha, whose birth was rejected by Izanagi and Izanami, was really part of the Shikoku coast where a landing was impossible.

These names permit a tentative reconstruction of the activities of the first mythological settlers. Baffled in their initial attempts to find a satisfactory site for a new home, and probably seeking larger areas than the small islands they had encountered on their voyage, they moved along the coastline "foam-way" -Aha-ji- of Shikoku, searching for a good landing.

When they debarked, the first name given to the new land was Ye-hime, "Lovely-princess" which suggests perhaps they were attracted by native women, appearing to be as beautiful as princesses, after their long, restless voyage. They may have applied the term, too, to the island, itself, which offered so welcome a haven.

Their next thought would be to provide for defence against native opposition, especially if they had found the Shikoku women enticing. Thus, the second name in the tradition, Sanuki, "Shaft Trees," may refer to excellent saplings growing in the vicinity, immediately recognized as valuable for making spears. Also, they would have to find food for themselves as a pressing necessity. Hence, the alternative name they gave for Sanuki was Ihi-yori-hiko, "Prince-good-boiled-rice" or, food good enough even for princes. Food, too, is implied in the third group of names, Aha, which means "Millet" as well as "Foam;" and Oho-ge-tsu-hime, "Princess-of-great-food," referring to abundance of sustenance and possibly to its preparation

by women, whose skill as cooks made them seem like princesses to hungry men.

The final provincial name, *Take-yori-wake*, "Brave-good-youth," perhaps indicates the pioneers had become satisfied with their exploration. The young men, refreshed, invigorated, successful with their shaft tree spears, might well have thought themselves brave, good youths. Or, the tradition may have added this term of praise at a later time in grateful memory of the first settlers whose fame had endured through their descendants.

ARRIVAL OF OTHER SETTLERS

The *Kojiki* now seems to turn to a description of another expedition from overseas, leaving the first pioneers contentedly making their homes in *Shikoku*. Where the first settlers originally came from there is no means of knowing with any sureness. But, if they really did establish themselves in *Shikoku*, their voyage may have been from the south; or, from the west coast of China, passing between *Kyushu* and the *Loo Choo Islands*, and then turning northward. Any such conclusion, however, must be purely speculative.

Nevertheless, the tradition centers the first enumeration of land births about *Shikoku*, whereafter the *Kojiki* states the next islands born were *Mitsu-go*, meaning Triplets, near *Oki*. *Mitsu-go* is the name of three islets not far from the western end of the Japanese mainland. They are in a different part of the Japanese archipelago from *Shikoku*, the mainland lying between them. Their position suggests they were reached by expeditions from Korea or from the Manchurian plains or both. Northern Asiatics, or even tribes further west might have been represented in the migrations. The limited area of the

islets, however, would have made permanent settlements there undesirable. The voyagers, therefore, must have moved southwest, along the mainland coast, until they reached the large island of Kyushu, for under the name of Tsukushi, Kyushu is the next island mentioned in the list of births, after Mitsu-go.

Kyushu, later, plays a very important part in the mythology, being the birthplace of Ama-terasu-oho-mi-Kami and her brother, Susano-no-Mikoto, and being also the home of Ninigi-no-Mikoto, the traditional ancestor of the Japanese Imperial House. Kyushu is thus closely associated with the dominant pioneer tribe or tribes which later united Japan and controlled the country. Possibly here is a reason why the temporary stopping place of the Kyushu settlers, Mitsu-go, has as its alternative name Ame-no-oshi-koro-wake, "Heavenly-great-heart-youth." Oshi is usually translated as an abbreviation of Ohoshi, "Great."

Chamberlain states that Oshi recurs in names of many Kami and heroes.¹ Its use in the present case may have been meant to give significance to the special importance of the Kyushu settlers. Koro, translated "heart," follows the suggestion of Hirata, who derives it from kokoro, meaning "heart;" while Chamberlain recalls that Motoori could find no meaning in the word.² Its original significance, however, may well have been heart in the sense of centralization or control, as a later addition to the tradition, when the Kyushu settlers, who had made Mitsu-go their first stopping place in the Japanese archipelago, finally obtained centralized control over the other tribes.

The Kojiki says the island of Tsukushi (Kyushu), whose meaning has become lost, has four "faces" or coastal districts, like Shikoku, each face having two names. The

¹ Kojiki, p. 26, note 13.

² Ibid.

first, Tsukushi (named after the Island) was likewise called Shira-bi-wake, "White-sun-youth;" the second, Toyo, "Luxuriant" or "Fertile," was also called Toyo-bi-wake, "Luxuriant-sun-youth;" the third, Hi, "Fire" or "Sun," had the additional name of Take-hi-mukahi-toyo-kuzhi-hime-wake, "Brave-sun-confronting-luxuriant-wondrous-lord-youth;" the fourth, Kumaso, "Bear," was named also, Take-bi-wake, "Brave-sun-youth."

The use of Sun in all four names for the districts further suggests this settlement of Kyushu was by the original pioneers whose descendants became dominant in Japan. For, the Sun, through Ama-terasu-o-ho-mi-Kami, first appears in the Shinto mythology associated with Kyushu. The similar reiteration of Youth in the names possibly refers to the ever-rejuvenating power of the Sun- the strengthening of life and effort having deep Shinto import. Captain F. Brinkley believes it probable that Kumaso was settled by people from Borneo because of similarities of customs between the Kumaso tribes and the Sow race of Borneo; but, he concludes that if this be so, the Borneo immigrants preceded the advent of settlers represented by Izanagi and Izanami.¹ If there were settlements in Kyushu by people with Borneo beliefs, they do not appear to have played any dominant part in the Kyushu traditions.

The next island born according to the Kojiki's list, was Iki, whose derivation is not known. It has the alternative name of Ame-hito-tsu-bashira, "Heaven's-one-pillar," and is so near the Kyushu coast not far from Nagasaki, that it must have been found by the original Kyushu settlers. Its inclusion in the tradition may be due to its name, which has some special spiritual significance. It may be a title, conferred in recognition of the Heavenly Grand-

¹ History of the Japanese People, p. 39.

child, Ninigi-no-Mikoto, who descended from Heaven to Kyushu later in the mythology and is supposed to have settled in the Nagasaki district. He was the founder of the Japanese Imperial Line, and Heaven's-one-pillar may refer to that fact. A small island often has special attraction for such meanings.

MAINLAND SETTLEMENT

A third expedition by primitive settlers is probably represented by the succeeding islands in the tradition. The first, Tsu, "Port" or "Anchorage," has the alternative name, Ame-no-sade-yori-hime, "Heavenly-hand-net-good-princess," and is now known as Tsushima. The etymology of the other island, Sado, is unknown. Tsushima, however, lies between the southern tip of Korea and the Japanese mainland. It has long been a halting place for ships plying between Korea and Japan and must have been so used in very early times. Following the births of Tsu and Sado, the Kojiki records the birth of the Japanese mainland, called Oho-Yamato-toyo-aki-dzu-shima, "Great-Yamato-luxuriant-island-of-dragon-fly." The implication points to an expedition from Korea getting to the Japanese mainland via Tsushima and the other small island, Sado. The secondary name of Tsushima, Heavenly-hand-net-good-princess, may refer to aboriginal fishermen, from the mainland, using Tsushima as a base, directing the Korean adventurers to Yamato.

It seems probable that the settlers of this third expedition reached the Yamato mainland along the coast of the Izumo district. The Izumo traditions carry many indications of an ancient relationship with Korea; while the Shinto mythology gives to Izumo an importance second only to Kyushu. Had the expedition moved eastward from the

southern coast of Korea, a direct course would have taken the voyagers to the northern shore of Tsushima; and then, by continuing straight ahead, they would have reached Izumo. The mythology, in its later description of the descent from Heaven of Susano-no-Mikoto, adds to the probability that Izumo was the first part of the mainland to be reached by the primitive invaders of the archipelago, since Izumo is the only mainland district to be mentioned at this early period of the Shinto tradition.

Though any detailed reconstruction of these early settlements is impossible because of lack of direct evidence, yet, it seems that some chronological influence was at work forming the tradition. If the list of eight islands born to Izanagi and Izanami had been made arbitrarily, it would have been natural to increase the importance of Yamato, the mainland, by making it the first child, and so the most venerated, according to Japanese custom.

Instead, the appearance of Yamato follows a sequence of less important progeny; and ranks last in precedence. The implication of primitive expeditions arriving in different parts of the island, as the materialistic meaning of the myth, thus seems to gain strength. There is some warrant, therefore, for assuming that the mythology points to three main settlements being made by overseas invaders in very early times, preceding the actual development of Yamato. They were, Shikoku, possibly occupied by people from the China coast or further south, who were not very enterprising and play no conspicuous part in the Shinto tradition; Kyushu, populated principally it may be by Koreans or the vigorous Mongol-Manchu tribes or both; Izumo, on the Yamato mainland, settled chiefly by Koreans. Later settlers, it would seem, proceeded to Izumo and Kyushu, because of their comparative proximity to the Asiatic mainland, and ignored Shikoku, more or less, since

Shikoku plays no special part in the mythology.

SMALL ISLAND DISCOVERIES

After giving birth to the islands that culminated in the appearance of the mainland of Yamato, the Kojiki intimates that Izanagi and Izanami rested. The text reads: "After that, when they had returned, they gave birth to-" and then follows a list of other islands. Chamberlain quotes Motoori's interpretation that Izanagi and Izanami returned to Onogoro¹; but the mythology is suggesting a period of inaction before a return to new adventuring. If Izanagi and Izanami represent the pioneer Japanese settlers, then it would be natural for a time to elapse, after the first settlements before further explorations radiated from the new homes.

Necessary work of establishing new conditions of life would be rather slow; and there would be no urge to abandon the new comforts for further discovery of islands. The large areas of Shikoku, Kyushu and Izumo with the abutting territory, would give sufficient room for any expansion the primitive tribes might desire. Fishermen, however, operating in the coastal waters of the main islands, would encounter smaller islands; and probably these are meant in the list of six further island births which the Kojiki records as occurring "when they had returned." The names are partly obscure in meaning, and interest in them probably was limited to the fishermen, while the real progress of events was taking place in the main settlements of Izumo and Kyushu.

In naming the islands born to Izanagi and Izanami, the Kojiki does not give to them the title of Kami or Mikoto.

¹ Kojiki, p. 28, note 28.

Since Shinto regards everything as Divine Spirit, it might seem that the tradition had made a serious omission, conflicting with the Shinto conception of the Divinity of the entire universe. But, the mythology is right in its omission. An island or any body of land does not have an entity in itself such as calls for the Kami or Mikoto designation. The land is a composite name for many distinct entities, such as mud, rocks, mountains, moors, lakes and all their resources. These specific substances are recognized as Kami or Mikoto. But, an island ordinarily, has no meaning except through its component parts; and it is Nature thus individualized, which Shinto identifies as the Kami Divine Spirit in material forms.

KAMI POPULATION

Indeed, the objects of Nature are immediately afterward recognized as Kami, together with human life. The *Kojiki* states when Izanagi and Izanami "had finished giving birth to countries, they began afresh to give birth to Kami."¹ The names which follow show that Shinto regards all Nature as Kami Divine Spirit, using the same spiritual term, Kami, as is employed to designate not only mankind but also the Heavenly powers.

It has been considered probable, in interpreting the mythology, that Izanagi and Izanami, in giving birth to countries -the Japanese islands- personified the primitive settlers, as well as representing the actual appearance of materiality in the universe. But, the tradition has confined its narrative -though not its use of names- to the latter meaning, up to the present, as if to divide the birth of the land from its later population by Kami. The ensuing recital of Kami suggests a deliberate effort is now made

¹ P. 29.

to emphasize that in Shinto everything is Kami, not only life but also all that makes materiality.

When Izanagi and Izanami began to give birth to Kami, the first born, says the Kojiki, was Oho-koto-oshi-wo-no-Kami, "Great-male-of-great-thing-Kami," or, Chamberlain says, the meaning might be, "Male-enduring-great-things-Kami."¹ This latter interpretation suggests more directly a reference to early settlers, who had endured great things in order to reach Japan from across the seas and start the development of their new homes.

The Kojiki then gives a long list of other Kami, showing the inclusiveness of the Divinity of Nature, as understood by Shinto. One of the Kami is called Tori-no-iha-kusu-bune-no-Kami, "Bird's-rock-camphor-tree-boat-Kami," which adds credence to the probability that the Male-enduring-great-thing-Kami represents primary immigrants crossing the ocean to Japan. The ocean, itself, likewise is indentified as Kami, Oho-wata-tsu-mi-no-Kami, "Great-ocean-possessor-Kami;" and, likewise, the mountains, Oho-yama-tsu-mi-no-Kami, "Great-mountain-possessor-Kami."

These two Kami seem to represent not only sea and mountain, but they also may be considered to be general terms for early chieftains whose sway commenced on the ocean which they dominated by crossing its boisterous surface, and who likewise possessed the mountainous country where they made their permanent habitations. The Great-mountain-possessor-Kami, especially, implies also native, aboriginal leadership, for the mythology later names his children as marrying some of the principal personages in the tradition, and otherwise playing parts in the mythological stories. The Great-ocean-possessor-Kami, too, has a later personal meaning of an overseas

¹ Kojiki, p. 29, note 1.

ruler, who teaches progress to the Japanese, through one of the sons of Ninigi-no-Mikoto.

An example of the way the mythology differs between areas of the land as having no spiritual entity, and the formations and productivity of the land as Kami, is shown by the mention in this part of the tradition of Oho-getsu-hime-no-Kami, "Princess-of-great-food-Kami." The same name had been previously used as an alternative title for the Aha -millet- district of Shikoku, but with "Kami" omitted. When the name refers only to an arbitrary terrain, Divine Spirit is not implied, for only circumscribed space is meant. But, when the name is applied to actual productivity of the land, it has Kami significance.

Though the land, simply as land, is not designated as Kami, the boundary, which makes the area distinctive, is considered to have reality of its own; and as such, a boundary is Divine Spirit. The boundary plays what may be regarded as an active part in creating definite individualism of the land. Thus, two boundary Kami are recorded in the present list, Ame-no-sa-giri-no-Kami, "Heavenly-pass-boundary-Kami," and Kuni-no-sa-giri-no-Kami, "Earthly-pass-boundary-Kami." A Heavenly boundary may have meant a boundary applied to the land of the early settlers from overseas, who regarded their own original homes, whence they had come to Japan, as Heaven, and themselves as Heavenly offspring. The earthly boundaries may have been a term of less dignity, used to mark the territories of the native aborigines, who, themselves, probably looked up to the new arrivals as superior beings, coming mysteriously out of space.

The list of other Kami shows the wind, seasons, houses, doors, water-gates, gourds, moors and vales are all identified as Divine Spirit. Some of the names signify people, in addition to their more direct implications. The mythology

seems to have meant natural objects should designate various tribes of the land. Thus, the *Nihongi* describes rocks, trees and herbs as being able to act. It says that in Izumo "the very rocks, trees and herbs were given to violence;" and asserts, more directly in association with the tribal meaning, that during the subjugation of Okuni-nushi, "the tribes of herbs, trees and rocks were killed."¹ But, whether applied to Nature or man, the terms all contain the Kami designation, showing that in Shinto everything is Divine Spirit.

The last Kami born at this time was the Fire-Kami, who is given three names: Hi-no-yagi-haya-wo-no-Kami, "Fire-burning-swift-male-Kami;" Hi-no-kaga-biko-no-Kami, "Fire-shining-prince-Kami," and Hi-no-kagu-tsuchi-no-Kami, "Fire-shining-elder-Kami." To give light -shine- and to burn are characteristics of fire. The third name, "Fire-shining-elder-Kami," may represent the idea that after a fire has ceased to burn, that is, after it has been got under control or is not used for cooking or heating, nevertheless, it still shines, which would make its illumination power the elder or longer in duration.



¹ Vol. 1, pp. 60, 64 69 90.

CHAPTER III



DEATH IN SHINTO

On giving birth to the Fire-Kami, Izanami was badly burned and died after a violent illness. The Kojiki says from her vomit were born Kana-yama-biko-no-Kami, "Metal-mountain-prince-Kami," and Kana-yama-bime-no-Kami, "Metal-mountain-princess-Kami." The matrimony motif thus continues by mention of a Prince and Princess as metal mountains; while their birth from "vomit" seems accountable by a resemblance between molten metal gushing forth, and the contents of the stomach being expelled. Because of a similar comparison, the tradition states from Izanami's excrement were born Hani-yasu-biko-no-Kami, "Clay-viscid-prince-Kami," and Hani-yasu-bime-no-Kami, "Clay-viscid-princess-Kami."

CONTROL OF FIRE

Izanami's death from the effect of fire represents the difficulty early man found in trying to master fire for the progressive development of life. Above any other force, fire was primitive man's principal aid in advancing his standards of living, while yet it must have led to many casualties in primitive times. But, Shinto realizes that life moves forward at its own expense, shown by Izanami's death in giving birth to early man's most effective agent of progress.

The myth's treatment of this first appearance of death

in the Shinto tradition shows also an apparent intention to emphasize the sufferings of all women in childbirth. Nothing could more vividly represent parturition pains than the simile of the stabbing burns from fire, made more intense by the custom of mothers delivering themselves in primitive times, unattended and isolated, in parturition huts. This factor appears later in the myth.

Izanami's death from fire coincides with the first appearance of metal and clay in the mythology. They are naturally associated with fire; but in addition the myth seems to imply that though fire destroys life, nevertheless life learns ways of mastering fire for manufacturing metal and clay products. The *Kojiki* locates the burial place of Izanami "on Mount Hiba, at the boundary of the Land of Izumo and the Land of Hahaki." The etymologies of Hiba and Hahaki are uncertain;¹ but, Izumo anciently was famous for the quality of its iron and also had abundance of clay. So, the reference to metal and clay is appropriate not only to fire as the cause of Izanami's decease, but also to her burial place, which was presumably near her place of death.

Izanami's last throes gave birth, from her urine, to Mitsuhanome-Kami, whose meaning is not fully known but apparently refers to water;² and to Waku-mushi-bi-no-Kami, "Young-wondrous-producing-Kami," who, in turn, had a child, Toyo-uke-bime-no-Kami, "Luxuriant-food-princess-Kami." The myth, here, probably is referring to food, boiled in water, as another beneficent result of the discovery of control over fire. Cooked food might well be personalized, when the discovery was young, as a wondrous production; and its description as luxuriant food would not be amiss, with princess added for em-

¹ *Kojiki*, p. 37, notes 15, 17.

² Chamberlain, *Kojiki*, p. 35, note 4.

phasis and, perhaps, too, to imply a woman cook.

After these final births, the Kojiki says Izanami "at length divinely retired." The use of this expression indicates an effort by Shinto to avoid any term expressing death which might carry the meaning of extinction. The Nihongi, recording later in the mythology, the death of Okuninushi, says he became "concealed."¹ Such terms are appropriate in the mythology because Shinto dislikes the conception of death and refuses to represent Divine Spirit as ever being exterminated. The physical bodily forms which Divine Spirit takes, all decay or change in substance; but, beyond the grave, Shinto indicates Divine Spirit continues. In what way there is continuation or what takes place place after death, Shinto does not say. Shinto's supreme interest ever centers on the advancement of Divine Spirit as living materiality. The "retirement" of Divine Spirit, at death, is an individualistic retirement from the progressive development of Divinity as material life; and Shinto deplures such retirements as an error or mistake which Divine Spirit has not yet been able to create means of avoiding.

THE LAND OF DEATH

The place where Izanagi found Izanami, after her death, is named in the Kojiki with characters which Chamberlain translates literally as "Yellow Stream," a Chinese expression, and not Shinto.² Susano-no-Mikoto sought to visit the land of Izanami after her death, called Ne-no-kata-su-kuni.³ This is the same term used to describe the place where Okuninushi, later in the mythology, was in-

¹ Vol. I, p. 69.

² P. 40. note 1.

³ Kojiki, p. 53.

structed to visit Susano-no-Mikoto, according to the Kojiki.¹ Chamberlain, in the Kojiki, translates the expression as Nether-Distant-Land or Hades; though he says the derivation is obscure.² However, the Nihongi says Susano-no-Mikoto was sentenced to Ne-no-kuni, which Aston translates "Root-Country."³ Ne-no-kuni would seem to be an abbreviated form of Ne-no-kata-su-kuni, since both names are associated with Susano-no-Mikoto in the same connection, at the time when he descended to Izumo.

Sukuna-biko-na-no-Kami, "Little-prince-renowned-Kami," later in the mythology, is said in the Kojiki, when he departed from the land to have "crossed over to Toko-yo-no-kuni."⁴ The same term is used in the Kojiki as the place where the Emperor Suinin, long after the end of the purely mythological period, sent Tajima-mori to find fragrant oranges.⁵ The etymology of Toko-yo-no-kuni is obscure and Chamberlain suggests it was borrowed from the Chinese or from Buddhism.⁶ Genchi Kato and Hikoshiro Hoshino, in their translation of the Kogoshui, say Toko-yo-no-kuni "possibly had three different meanings: the first, literally speaking being the Eternal Land or the Land of Eternal Bliss or Paradise; the second, the Land of Eternal Night-Darkness or Underworld; and the third, a most distant country, although it exists on the earth, very far away from Japan."⁷

If the meanings of these various terms be combined, it might seem that the mythology considers the place of retirement for Divine Spirit after death as a root country,

1 P. 86.

2 P. 53, note 9.

3 Vol. I, p. 20.

4 P. 104.

5 P. 240.

6 Kojiki, p. 104, note 12.

7 P. 64, note 27.

an eternal, fragrant, distant paradise. But, attention must be paid to Chamberlain's suggestion that *Toko-yo-no-kuni* is probably either Chinese or Buddhist in origin; for, apart from any etymological consideration, the conceptions of a Land of Eternal Bliss and Paradise do not seem to coincide with Shinto's lack of interest in life beyond the grave. *Ne-no-kuni*, however, "Root-Country," apparently comes nearer to Shinto, and may well be an original Shinto term. Root-Country may be interpreted as the place of all origins, which would be Heaven. At the same time, if it be applied to the grave, then the grave must be regarded as the country of rejuvenation and recreativeness: for the body, in decaying, helps to form new soil; and out of the roots which spring therefrom, buried in the dark, new life emerges.

When Izanagi found Izanami after her death, and asked her to return to him, the *Kojiki* says she answered she would consult with *Yomo-tsu-Kami*, the Kami of Yomo or Yomi.¹ Shortly afterward, when the Moon-Kami is born, it is charged by Izanagi, in the *Kojiki*'s version, to rule *Yoru-no-wo-su-kuni*, which Chamberlain translates "the Dominion of the Night."² Yomo or Yomi may have been derived from *Yoru*, as Night or Darkness. Yomi is the usual term used by foreigners for the Japanese land of the dead, Chamberlain translating it as Hades.³ The mythology seems to use Yomo or Yomi as the land of the closed graves, whence there is no escape of the material body back into active life, the whole emphasis falling on bodily decomposition. Thus, there is a difference between Yomi and *Ne-no-kuni*. Yomi is the grave, considered as it normally is- a place where the body rests and decays.

¹ PP. 41-2.

² P. 52.

³ *Kojiki*, p. 46.

Ne-no-kuni is the grave wherein the body undergoes change and new life comes from the earthly Root-Country, underground; and it may also be the Heavenly Root-Country of ancestral origins, to which the immaterial Divine Spirit perhaps returns, on the death of the body.

IZUMO AND DEATH

The exit whence Izanagi escaped from the pursuing Death Furies, called Yomo-tsu-hira-saka, "Even-pass-of-Yomi," is said in the Kojiki to have been named at a later time, Ifuya-Zaka, "Ifuya-Pass in the Land of Izumo." Florenz says Ifuya has been contracted into Iya, a place which still exists in Izumo; while Yomi is the name of a place in Shimane Ken, Izumo; and he adds "there can hardly be any doubt that the ancient Japanese located their Hades in one corner of the province of Izumo."¹

If this be so, the designation of Izumo as the land of death or the graves, may well have been Korean, in origin. Izumo, probably settled by Koreans, would have been a distant place, dangerous and foreboding to friends and relatives who saw the pioneer adventurers leave home for the newly discovered country beyond the seas. So, Izumo might have been regarded as the land of death by those who said a last good-bye to the seagoers.

Izumo, too, was one of the earliest settlements in Japan; and the designation, Ne-no-kuni, might have been applied to it as one of the roots of the land. At the same time, because of the tradition naming Izumo as a land of graves, Ne-no-kuni and the longer form Ne-no-kata-sukini might really have meant Izumo, itself, though wrongly interpreted as the death kingdom. Thus may be explained

1 Ancient Japanese Rituals, p. 163, note 60.

Susano-no-Mikoto's arrival in Izumo after his banishment to Ne-no-kata-su-kuni; while the tradition of his rule over Yomi as the land of graves, may be a confusion with his material rule over Ne-no-kuni, really meaning Izumo. Thus, too, could be explained Okuninushi's visit to Susano-no-Mikoto in Ne-no-kata-su-kuni, described later.

The etymology of Izumo is generally interpreted as clouds which come forth, an association with clouds hiding the nuptial chamber, as the mythology later indicates. So, though Izumo may have been considered the land of graves, yet, its name represents, through the significance of marriage, the land of births, as if Shinto were showing its interest in overwhelming death by new, emergent life.

IZANAGI'S LAMENTATIONS

Death, however, ruptures life's attachments, and Izanagi displayed profound grief at Izanami's passing. Conjugal love did not conceal itself under an enforced exterior of artificial stoicism among the early Shintoists. Izanagi lamented that the life of his wife had been exchanged for that of a single child. The Kojiki says he crept round Izanami's pillow and her feet; and there was born from his tears Naki-saha-me-no-Kami, "Crying-weeping-female-Kami," who dwells at Konomoto, near Unewo on Mount Kagu, according to Hirata's interpretation, quoted by Chamberlain.¹ The meaning of Kagu is not fully established, but Hirata derives it from kage "deer," which Chamberlain considers the most plausible.² If this explanation be accepted, then the association of the gentle deer with Shinto Shrines may be taken to represent the spirit of love between husband and wife. The symbol would

¹ Kojiki, p. 36, note 12.

² Ibid.

be appropriate for Shinto, because out of such love new life comes forth and the personalities of men and women expand, individually, while yet the husband and wife unite as one.

A further interpretation of Izanagi's weeping and the birth of the Weeping-Kami who lives on the mountains is possible. The tears may represent a stream used to extinguish a mountain fire. The myth is based on the appearance of fire; and after his very tearful mourning for Izanami, the Kojiki says Izanagi drew a sword and cut off the head of Hi-no-kagu-tsuchi-no-Kami, "Fire-shining-elder-Kami," whose birth had caused the death of Izanami under such painful circumstances. The Kojiki states the name of the sword was Ame-no-wo-ha-bari, "Heavenly-point-blade-extended," with the alternative name of Itsu-no-wo-ha-bari, "Majestic-point-blade-extended."¹ Further in the mythology, the Kojiki describes Itsu-no-wo-ha-bari-no-Kami, "Majestic-point-blade-extended-Kami," as a chieftain controlling the source of the Tranquil River of Heaven, which he had blocked up and turned back.² It would seem, therefore, that the "sword" with which Izanagi cut off the head of the Fire-Child was really water used in putting out a fire. Sword may have been used to signify control or conquest in keeping with the allegory.

The Kojiki names sixteen Kami who were born from the sword, blood and body of the Fire-Child as he was killed. These Kami may be read as indicating a raging mountain forest fire, which was subdued and the forest saved. The first three Kami born from the Fire-Child's blood, were Iha-saku-no-Kami, "Rock-splitter-Kami;" Ne-saku-no-Kami, "Root-splitter-Kami," and Iha-tsutsu-no-wo-no-Kami, "Rock-possessing-male-Kami." These enumera-

¹ P. 40.

² PP. 119-20.

tions imply a fire so terrible that it split the rocks and roots of the forest, increasing so much in violence that its flames possessed all the rocks- heated them overwhelmingly. D. C. Holtom suggests a thunder storm is meant.¹

Then follow the names of three more Kami, born from the Fire-Child's blood, called Mika-haya-bi-no-Kami, "Awfully-swift-Kami;" Hi-haya-bi-no-Kami, "Fire-swift-Kami;" Take-mika-dzu-chi-no-wo-no-Kami, "Brave-awful-possessing-male-Kami," whose other names were Take-futsu-no-Kami, "Brave-snapping-Kami," and Toyo-futsu-no-Kami, "Luxuriant-snapping-Kami." These names provide a vivid picture of the swift fire and snapping flames taking possession of the region. To call a destructive fire "brave," and Kami Divine Spirit, are wholly in keeping with Shinto which sees all activities as spiritual and discerns bravery in the way the fire fights back against its subduers.

Two other Kami appropriately born are, Kura-okami-no-Kami and Kura-mitsuha-no-Kami. The meanings of these names are obscure, except that Kura, in each title signifies Dark.² The implication of darkness coming after the description of the raging conflagration can only be that the fire was put out- the Fire-Child was dead.

The eight Kami, whose names follow the appearance of darkness, are described as being born from different parts of the Fire-Child's dead body. Coming thus at the end of the sequence, it can be inferred they represent what were rescued from the fire. All these Kami have in their names the word Yama, "Mountain," and the whole of their names represents no more than various descriptions of mountainous territory: Masa-saka-yama-tsu-mi-no-Kami, "Possessor-of-true-pass-mountains-Kami;" Odo-yama-tsu-

1 The National Faith of Japan, p. 106.

2 Chamberlain, Kojiki, p. 38, note 9.

mi-no-Kami, "Possessor-of-descent-mountains-Kami;" Oku-yama-tsu-mi-no-Kami, "Possessor-of-innermost-mountains-Kami;" Kura-yama-tsu-mi-no-Kami, "Possessor-of-dark-mountains-Kami;" Shigi-yama-tsu-mi-no-Kami, "Possessor-of-dense-mountains-Kami;" Ha-yama-tsu-mi-no-Kami, "Possessor-of-outlying-mountains-Kami;" Hara-yama-tsu-mi-no-Kami, "Possessor-of-moorland-mountains-Kami;" To-yama-tsu-mi-no-Kami, "Possessor-of-outer-mountains-Kami." The enumeration of "eight" mountains in this list signifies an indefinite number, in association with the Fire-Child, as though to imply that in primitive times, mountain fires broke out everywhere. But, means had been found of overcoming or checking the flames, since the mountains are stated to have been born or re-born from the dead body of the Fire-Child.

IZANAGI'S VISIT TO IZANAMI

The mythology now tells the story of Izanagi's desire to bring Izanami back to him, and his departure for Yomi, the land of graves, to find her. The Kojiki names the place of meeting, at Yomi, as a "palace," and says Izanami raised the door and came forth to greet her husband. The narrative reads like a dream of a bereaved husband's visit to his wife's tomb, which at first seemed like a palace as he imagined his wife talking to him, but later became a ghoulish place of separation between the dead and the living. Through the myth, Shinto shows its attitude toward death.

The Kojiki says when Izanami came forth from the palace of Yomi, Izanagi addressed her, saying: "The lands that I and thou made are not yet finished making; so, come back!" At the death of his wife, Izanagi had shown natural, human affection, mourning her loss even by what

might be called an excessive display of emotional grief. But, now, upon meeting her, he suppresses his fondness for her and does no more than tell Izanami he wants her to return to him only so that they can make more lands-produce more children.

Overwhelmed by the loss of Izanami, he had previously slain the Fire-Child for having caused his bereavement. Now, however, facing his wife, he shows no outward affection for her. He seems to look upon her simply as a breeder of children. This sudden change in attitude may have got into the mythology as a criticism of the earlier affection openly shown by men for their women, when a later social code called for no masculine emphasis upon a display of love. The woman was to be regarded primarily for her worth in adding to the population or working for the man and the family. That this abnormal attitude toward women came later in the evolution of conjugal relations and is not based on the natural feelings of the husband seem evident from the fact of Izanagi's mourning grief over the loss of Izanami. His outburst of affection is almost idealized in the Kojiki's account. Then, follow Izanagi's cold words to Izanami when he meets her outside Yomi, telling her he wants to have her back simply to give birth to more children.

Izanami seems to have understood the implication of Izanagi's words, for her answer was sharp and critical. The Kojiki says she declared: "Lamentable, indeed, that thou camest not sooner! I have eaten of the furnace of Yomi." Aston suggests this expression may refer to a widespread idea that after having eaten the food of a place, it is necessary to remain;¹ or, having entered the grave -Yomi- there is no way of returning.

¹ Kojiki, p. 41, dagger note.

But, why should Izanami have said to her husband it was lamentable he had not come sooner? She could not have meant he was tardy on reaching her after death. Izanagi had said he wanted Izanami to return in order to produce more children. Her answer was a condemnation of Izanagi for not having helped her before she died, while she was in the agony of childbirth. It was lamentable he had not come sooner- while there was some hope of resuscitating her from the anguish of her birth pains, and so preventing her death.

THE PARTURITION HUTS

This seems to have been the real reason for Izanami's critical attitude. Her charge against Izanagi can be read as a feminine revolt against the system of parturition huts, in which the mother was isolated and without help, during her confinement. It can be inferred that Izanami did not die in the open or at home, for later Izanagi mentions parturition huts. Her death occurred in a parturition hut with effective help absent. In ancient times -extending even into the Meiji era- it was customary for expectant Japanese mothers to give birth to their children in parturition huts, apart from the community. This cruel practice has been attributed to Shinto abhorrence of blood as a symbol of death. But, a more probable reason goes back to the time when there was no knowledge of paternity.

The child was thought to enter the mother as an act of immaterial Divine Spirit. Possibly the belief that all life has spiritual origin began with this theory. It is believed to have had acceptance among Totem tribes, the Totem Spirit being thought to be responsible for the child's presence within the mother. If the early Japanese settlers came from Totem territory, they would have brought the

creed with them, whereafter the custom of parturition huts could have developed as an act to associate the expectant mother directly with invisible Divine Spirit by isolating her from human eyes. The custom, being firmly fixed, and the initial reason being forgotten, parturition huts continued after it became known that the husband was responsible for begetting the child.

Shinto influences cannot have originated the barbaric system, for Shinto welcomes emergent life. Shinto does not fear births but rejoices in them; and infants are carried to Shrines as soon after birth as possible, to introduce them to Shinto in babyhood. Yet, as a mother may die in childbirth, Shinto's revolted feelings at death may have been responsible for what at least must be called neglect to reform the custom.

Izanami, however, lamenting she had not been helped while she was in the pains of childbirth, may have been attempting to initiate such a reform. She did not die at once, but lingered in agony, while other births appear in the traditions as occurring to her while death drew near. There is no indication in the mythology that any assistance was offered her. In the Shinto mythology, Izanami is the first mother to have had children; and one may assume that from the beginning, women opposed the parturition hut principle against masculine ignorance of paternity, but without result. Primitive women, less delicate than civilized women, usually require little help in childbirth; but as conditions change and their nervous systems become more sensitive, to deny them assistance is to cling to barbarism. Izanami, though the first woman, personalizes also advancing civilization as the names of so many of her children indicate; and it is therefore, within reason to interpret her accusation against Izanagi as justified on grounds of humanism.

Izanagi made no reply to Izanami's lamentations, at the time. But, after his escape from Yomi, as Izanami remained behind, their parting words may have reference to Izanami's first criticism of her husband. She now personified Death, after an agonized childbirth, and the Kojiki says she declared: "If thou do like this, I will in one day, strangle to death a thousand folks of thy land." Izanagi replied: "If thou do this, I will in one day set up fifteen hundred parturition huts. In this manner, each day a thousand people would surely die, and each day, fifteen hundred would surely be born."¹

The Kojiki does not say to what Izanami's expression, "if thou do like this," refers. It could hardly imply that Izanagi, after his terrible experience, wished to return to Yomi while Izanami wanted him to stay away. One Nihongi version gives the words as being spoken after Izanagi pronounced the formula for divorce.² But, dead persons are not divorced; and even if Izanagi had meant it so, why would Izanami wish to depopulate the land?

Another Nihongi version says as Izanagi escaped, the Yomi Road Wardens gave him a final message from Izanami, saying: "I and thou have produced countries. Why should we seek to produce more? I shall stay in this land and will not depart with thee."³ This message indicates the final exchange between the two was a continuation of Izanagi's opening plea to Izanami to return with him to produce more offspring. It is as though Izanami had revolted against women being considered only breeders of children, after her terrible experience in the parturition hut, with no help offered her. So, joining the Nihongi and Kojiki versions, her farewell threat might be interpreted

¹ PP. 44-5.

² Vol. I, p. 25.

³ Vol. I, p. 31.

thus: "We have produced enough children. If thou continue to enforce the parturition hut system which caused my agonizing death, there must be many other similar deaths in your land." Izanagi's answer then would mean: "If you, as Death in Childbirth, kill mothers, I will make parturition huts for more births to outnumber the deaths." Izanagi's taunting reference to parturition huts implies he understood the basis of Izanami's complaint.

IZANAGI'S ESCAPE FROM YOMI

Although Izanami had criticised Izanagi at the door of the Yomi Palace, she at first wished to return to life, and said she would speak to the Kami of Yomi. She re-entered the Land of Yomi, telling Izanagi not to look at her. But, Izanagi grew tired of waiting. He went within Yomi and looked, using a lighted tooth of his comb. He saw Izanami's body swarming with maggots, eight Thunder-Kami having been born of the rot. Izanagi started to flee, while Izanami cried: "Thou hast put me to shame;" and sent Yomo-tsu-shiko-me, "Ugly-Yomi-Female," to pursue him.

Izanami's anger, primarily due to the lack of help accorded her in the parturition hut, was increased by Izanagi's inspection of her dead body. Whatever possibility of her return to him might have existed in his mind before he had viewed the rotting corpse she knew had vanished thereafter. Her cry, "Thou hast put me to shame," shows a deep understanding of feminine psychology.

The myth demonstrates that in primitive times as well as among moderns, woman does not want to be seen by man when she is in an ugly or repulsive condition. One of the fundamental factors in the relationship between

men and women is the expansive influence of the aestheticism of the woman over the utilitarianism of the man. Woman's hold upon man is due in very large part to her aesthetic power. When that disappears, the man tends to drift away. While it continues, woman's power is strengthened. Izanami showed appreciation of this fact when she commanded Izanagi not to look at her within the grave. She knew the sight of her pollution would destroy his inner conception of her aesthetic personality and they could never again be the same to each other. So, she became infuriated when Izanagi espied her rotting corpse. Sending the "Ugly" Female to pursue Izanagi really means her own ugliness turned Izanagi away in headlong flight from her as her beauty had gone and with it her outer aestheticism. So does man often flee in real life when the woman's aesthetic influence over him vanishes and she becomes like Thunder to him, as the myth describes.

As the Ugly-Female continued her pursuit, Izanagi threw down his head dress which turned into grapes, and he gained somewhat while the Ugly-Female stopped to eat them. But, she continued after him, and he cast down his comb which became bamboo sprouts that the Ugly-Female likewise ate. Then, the Thunder-Kami and fifteen hundred warriors of Yomi joined in the pursuit. Izanagi brandished his great sword behind his back but the chase continued to Yomo-tsu-hira-saka, the Even-Pass-of-Yomi, marking the frontier between the living and the dead. At the base of the Pass grew three peaches. Izanagi waited and then threw the peaches at his pursuers, who all fled back.

Thus, to the end, the story seems like a nightmare, growing in horror. But, from the narrative some insight is possible into the Shinto understanding of death, which may be enumerated thus:

(1) The dead do not return to life. There is no reincarnation in the flesh, for Izanami did not go back to Izanagi.

(2) The dead survive in another form. Though Izanami's body was decaying, her personality continued. The body perishes, but the immaterial Kami spirit is immortal. Further indication of this belief is shown later in the mythology when the penalty of mortality was inflicted on Kami descended from Heaven to earth, as human beings. The Nihongi says the expression used was: "The race of visible mankind shall change swiftly like the flowers of the trees and shall decay and pass away."¹ The emphasis falls on "visible mankind" as mortal. The invisible Kami Spirit was not included in the curse.

(3) Life overcomes death by continuity of births. Izanagi declared that though a thousand die, fifteen hundred would be born.

(4) It should be possible for the living to avoid death. Izanagi, visiting the bodily abode of Izanami, nevertheless escaped. Life can be made to conquer death otherwise, that is, than by continuity of births. The three peaches with which Izanagi drove back the death pursuers, were living reality, the first growths outside the Land of Yomi. The grapes and bamboo shoots which sprang up from Izanagi's head dress and comb were products of the death region and so did not hold death back. But, life, personified by the peaches, made death retreat. The Kojiki states Izanagi said to the peaches: "Like as ye have helped me, so must ye help all visible people in the Central-land-of-reed-plains, when they shall fall into troubled circumstances and be harassed."² That is to say, life

¹ Vol. I, p. 85.

² P. 44.

must help life in trouble, especially when being threatened by death; "like as ye have helped me." So, Shinto looks forward to a time when there shall be no death for humanity. If that time ever is reached through scientific discovery, no change in the spiritual creed of Shinto will become necessary. The Kojiki says Izanagi gave to the peaches the designation Oho-kamu-dzu-mi-no-Mikoto, "Great-divine-fruit-Mikoto," which is a kind of benediction upon life for challenging death, in full keeping with Shinto.

Izanagi blocked the Even-Pass-of-Yomi with a great rock as Izanami showed herself, and they exchanged their final threats. Then, the Kojiki states Izanami was called Yomo-tsu-oho-Kami, "Great-Yomi-Kami," and also Chishiki-no-oho-Kami, "Road-reaching-great-Kami." The significance of the two names apparently is that though Izanami reached as far as the Road of Life, in pursuing Izanagi, yet she returned to the grave, her body remaining there forever. The rock, too, with which Izanagi sealed the way to death, is given a double name in the Kojiki, signifying death was there turned back from life and the door between life and death was closed: Chigaheshi-no-oho-Kami, "Great-road-turning-back-Kami," and Sayarimasu-yomi-do-no-oho-Kami, "Blocking-door-of-Yomi-great-Kami." Shinto would like to lock the door of death, permanently, so that life's progress never again might encounter the grave's obstacle to human advancement.

CHAPTER IV



PURIFICATION AND EVIL

When Izanagi left the exit from Yomi, the Kojiki says he exclaimed: "'Nay! Hideous! I have come to a hideous and polluted land, so I have! So, I will perform purification of my August Person.' So he went out to a plain (covered with) ahagi, at a small river-mouth, near Tachibana, in Himuka, in (the island of) Tsukushi, and purified and cleansed himself."¹ This statement that Izanagi went to Tsukushi, by which Kyushu is meant, for purification, follows but a few lines after the Kojiki had located the exit from Yomi at Ifuya-Pass, in Izumo.²

REJECTION OF IZUMO

Why did the mythology send Izanagi afar to Kyushu, when it would seem more normal for him to have performed his ablutions as quickly as possible after his escape from Yomi? The answer appears to be that this part of the mythology was formulated basically by the Kyushu tribes who became the controlling power in Japan, in rivalry with the Izumo tribes. It was a form of condemnation of Izumo to locate in that province the terrifying Yomi encounter between Izanagi and Izanami. Izumo, as the Land of Death, would not be an adequate place for

¹ PP. 46-7.

² PP. 45-6.

Shinto purification according to Kyushu standards. Kyushu, as their own original settlement, would be a more satisfying situation to the dominant tribes for Izanagi's cleansing, after his experience with death.

Furthermore, and of larger importance, it was after his purification that Izanagi gave birth to Ama-terasu-oho-mi-Kami, who became the traditional Ruler of Heaven. Izumo would not have been a fit place for the birth of the Ruler of Heaven, for the Izumo tribes became subordinate to the Kyushu overlords. The Shinto tradition recognizes Ama-terasu-oho-mi-Kami, not only as Ruler of Heaven, but also as Heavenly Ancestress of the Japanese Emperors, whose earthly ancestors originated in Kyushu. So, the mythology properly locates Izanagi's purification in the Kyushu settlement of the primary tribes. Any other place would not have been in keeping with the Kyushu tribal tradition of dominance and unification.

The designation of Izanagi's purification site as being near Tachibana, in the Himuka district of Kyushu may have special meaning. Chamberlain says Tachibana is understood to be the general designation of trees of the orange species, while Himuka signifies "Sun-confronting."¹ Shinto Shrines, which later became the centers for purification ceremonies, probably originated as groves of trees; and trees have always provided the principal environment of the Shrine buildings. It is thus possible to regard Tachibana as being the first Shinto Shrine in embryo, though not in actuality. The Tachibana -orange- is called later, in the Kojiki, during the reign of the Emperor Suinin, "the everlasting fragrant tree," with the suggestion that the orange was grown in Toko-yo-no-kuni, here meaning a distant country of delight.² Whether or not

¹ Kojiki, p. 46, note 3.

² P. 240.

oranges were indigenous to Kyushu, it would seem that the mythology calls the grove of trees near Izanagi's purification place, Tachibana, because of their traditional fragrance. So, a Shinto Shrine is also a fragrant place for all who believe in the spiritual value of Shinto.

To make the purification rite occur at Himuka, "Sun confronting," also is appropriate to the tradition; for the sun, itself, immediately afterward begins to take its high representative position in Shinto. The mythology, by naming Tachibana and Himuka, in association with Izanagi's purification, not only designates places, but also may have intended to include some such meanings; these through the significance of the names. The mythology constantly seems intent on pointing to inner purposes through the names it uses.

PREPARATIONS FOR PURIFICATION

Before purifying himself, Izanagi discarded his clothing. In describing his disrobing, the Kojiki says various Kami were born from his garments. These births really designate Izanagi's thoughts of the experience through which he had just passed, as well as his coming purification. It is as though the mythology wished to emphasize the fact that in Shinto, human thoughts, themselves, are Divine Spirit, having immaterial reality of their own as they come forth. The "Kami Thoughts" which came to Izanagi seem to be as follows:

Tsuki-tatsu-funa-do-no-Kami, "Thrust-erect-come-no-place-Kami," born as he threw down his staff: a reference to blocking the exit from Yomi and thrusting back the pursuers from Yomi who could come no further. This must have been Izanagi's most vivid memory of his escape and would naturally be the first in his mind. As to

suggests, tentatively, the reference may be to setting up a post to warn people not to approach too closely during a purification ceremony; but Chamberlain remarks that in the Nihongi version of Izanagi's escapes from Yomi, he threw down his staff, and probably addressing Izanami, said: "Come no further."¹ This seem the more natural explanation of "Thrust-erect-come-not-place-Kami."

Michi-no-naga-chi-ha-no-Kami, "Road-long-space-Kami," born from his girdle: referring to the long race he had to endure in his flight.

Toki-okashi-no-Kami, "Loosen-put-Kami," born from his skirt: referring to loosening his head dress and comb, when he put them on the ground and they turned into grapes and bamboo-shoots.

Wadzurahi-no-ushi-no-Kami, "Master-of-trouble-Kami," born of his upper garment: implying that his mind had turned to his mastery of the situation as he made good his escape.

Chi-mata-no-Kami, "Road-fork-Kami," born of his trousers: indicating that the road from the exit of Yomi, after his escape was "forked," -as are trouser legs- perhaps suggesting that one direction went to the Land of Death and the other to the Land of Life.

Aki-guhi-no-ushi-no-Kami, "Master-of-the-open-mouth-Kami," born of his hat: the opening and dark interior of his hat reminding him of the open mouth of Yomi from whose black abode he had made his escape.

His mind thus rid of his tragic recollections, Izanagi turned his attention to the stream before him, seeking an adequate place for his purification. His inspection is explicitly described in the meanings of the names of three Kami born from the bracelet of his left hand and three born from the bracelet of his right hand: Oki-zakaru-

¹ Kojiki p. 47, note 5 and asterisk.

no-Kami, "Offing-distant-Kami;" Oki-tsu-nagisa-biko-no-Kami, "Wash-prince-of-offing-Kami;" Oki-tsu-kahi-bera-no-Kami, "Intermediate-direction-of-offing-Kami;" He-zakaru-no-Kami, "Shore-distant-Kami;" He-tsu-nagisa-biko-no-Kami, "Wash-prince-of-shore-Kami;" He-tsu-kahi-bera-no-Kami, "Intermediate-direction-of-shore-Kami."¹

Izanagi found the water in the upper reach too rapid and in the lower reach too sluggish. So, he plunged into the middle reach for his purification. From the filth he had contracted in the land of Yomi, there were born as he washed, Ya-so-maga-tsu-bi-no-Kami, "Wondrous-eighty-evils-Kami," and Oho-maga-tsu-bi-no-Kami, "Wondrous-great-evils-Kami." Then, says the Kojiki, "the names of the Kami that were next born to rectify these evils were: Kamu-naho-bi-no-Kami, 'Divine-rectifying-wondrous-Kami;' next Oho-naho-bi-no-Kami, 'Great-rectifying-wondrous-Kami;' next Idzu-no-me-no-Kami, 'Female-Idzu-Kami.'"²

THE MEANING OF EVIL

Special emphasis must be placed on the fact that this first purification rite in the Shinto mythology was due to the evil of association with death. The Shinto tradition shows always so emphatically its abhorrence of death because death is the enemy of life. It is evil for the living to have any connection with death since the primary problem facing life is how to live. Shinto regards life as Heavenly Divine Spirit's manner of moving forth into materiality. If death were supreme, the Kami spirit could not continue to evolve material forms for itself for the purpose of enlarging the Musubi creative power of ob-

¹ Some of the names are difficult to translate. Chamberlain's conclusions have been followed throughout as to meanings.

² P. 49.

jective action.

Death stands before all progressive advancement of materialized Divine Spirit. It is only by experiment and experience that Kami in material form can develop through living beings. Shinto shows that Kami has no absolute power of control over its materialistic destiny. There is no way by which the Kami Divine Spirit can decree the creation of perfect forms for itself in its material world. Its actions must be limited by the new knowledge slowly gained in its adventure in space. Always there is the possibility of disaster so overwhelming as to destroy life altogether on earth, ruining Divine Spirit's experiment.

So, death is the most dangerous of all evils against which life has to contend. It is the most serious obstacle to the progress of Divine Spirit, overcome as yet only by the renewal of births. The persistent emphasis placed on births in the mythology is a way of demonstrating Shinto's understanding that above all else, Kami Divine Spirit, in its living form, must elevate births to the highest level of respect so that death shall be conquered by the struggle of life to propagate itself.

Death, however, is not an evil inflicted upon humanity by some devastating source antagonistic to Divine Spirit. The expansion of Kami into the objective universe is a self-creative movement which advances slowly and tentatively, feeling its way in the world which is, itself also Divine Spirit. New conditions which the Kami evolution produces may be good or bad, which means they may advantageously affect the progressive development of Kami or they may retard that development. The Kami life spirit cannot foretell consequences in advance and has no infallible means of knowing, until afterward, whether some results which seem good are really benefi-

cial or whether results which appear bad are actually good. Experience must be the teacher.

But, one evil alone has to be recognized continuously, without any experimental trials, as the paramount obstacle to life. Death occupies the unique position of being capable, if it were to outnumber births, of driving Kami Divine Spirit back into entire immateriality from which there could be no escape. Shinto, being predominantly interested in Kami Divine Spirit moving outward from immateriality, sees death as the evil of all evils. Thus, the first purification rite in the Shinto mythology was for the purpose of driving away the contamination of contact with death.

All other evils in Shinto are based on the same conception that whatever threatens to hold back the progress of life or actually does interrupt the development of living Kami is to be considered impure. Evil, to Shinto, is a handicap to life. It is a blockade of life's forward flow, an obstacle which must be overcome so that the Kami Divine Spirit may move ahead through the operation of Musubi self-development.

But, evil, itself, is Kami. That is fundamental to the Shinto principle which holds the whole universe is Divine Spirit. So, in describing Izanagi's purification, the mythology names all evil as Kami: *Ya-so-maga-tsu-bi-no-Kami*, "Wondrous-eighty-evils-Kami," and *Oho-maga-tsu-bi-no-Kami*, "Wondrous-great-evils-Kami." Eight and its cipher supplements have the generalized meaning of "many" or "all." The two mentions of Evil Kami thus refer to great evils and all evils. Whether good or evil, Shinto does not differentiate in considering everything to be Divine Spirit. Evil, in effect, is a term that may be applied to the ignorance of Kami Divine Spirit in its self-developing efforts to enlarge its material personality. Evil

is narrow knowledge which does not work to the benefit of Kami's earthly progress. It continues to operate because ways have not been found for replacing it with wider knowledge, or because there is no general agreement concerning its ill effects. The Musubi Spirit of self-determination can only advance the Kami life movement by experimental readjustments to its own creative products.

The very fact that Musubi Divine spirit can create what is "new" means the new has to be tried out before its results can become known. If the consequences of the "new" were known in advance there could be no "new" and the creative impetus would be replaced by the mechanical impetus. When the experimental tests of Musubi prove wrong, then evil arises. When they are right, then good results. But, in either case, it is Kami Divine Spirit which is the operator, seeking its own development, individually and collectively. The individual and the collective may clash, each striving for its own gain. But, all clashes either between individuals or between individualism and the collective spirit are Kami struggles and as such are the activities of Divinity.

Here is exemplified the primitive subconscious Shinto understanding of the fundamental basis of the creative impetus and the rejection of an omnipotent power controlling life. So, evil is not recognized in Shinto as a separate spiritual entity concerned with baffling humanity and tempting man away from the paths of virtue and righteousness. There is no Devil in Shinto.

SIN IN SHINTO

Sin has no theological meaning for Shinto. Since, for Shinto, everything is Divine Spirit, there is no theology in the Shinto mythology, if by theology is meant the study

of the relations between an aloof godhead and humanity. No aloofness between man and the Divine exists in Shinto. The Japanese word "Tsu" or "Tsumi," which is translated Evil or Sin, really means "Offence." Its Shinto implication is "self-offence;" an offence which Kami Divine Spirit commits against itself, not against any Divine law. The offence results because humanity, as Kami, has to grope for ways of material improvement, without full advance knowledge of future happenings, or without sufficiently self-developed power to change from past ways which have been shown to be detrimental. Satow says Tsumi conveyed at first no idea of guilt but simply expressed something that was disagreeable, whether in the acts or appearance of men.¹ That meaning of the word is in full keeping with Shinto.

The first formal mention in the mythology of evil or sin was, indeed, in connection with Izanagi's association with death. But, earlier in the mythology, it is possible to consider Izanami's proposal of marriage to Izanagi as the initial example of evil, in terms of offence. But, so vague was the early Shinto idea of evil that the Heavenly Kami, themselves, were unable to recognize Izanami's fault, and a divination had to be made to discover it. Thus, the Kami of Heaven have no spontaneous way of pronouncing an action to be evil. It is for man, himself, to do so, since the Heavenly Kami, according to the tradition, were compelled to resort to the way of divination—a human method, due to ignorance, of arbitrarily affixing blame. Fundamentally there is no difference in Shinto between evil and sin, and a mistake or ignorance by Divine Spirit, except differences in degree.

Florenz believes the ideas of "ashiki waza," which al-

¹ Ancient Japanese Rituals, p. 152.

means offence, and "kegare," which means pollution, were not clearly distinguished from one another; and he considers both form the proper meaning of Tsumi. He thinks the conception of "wazahahi," implying calamity, was included in the meaning only secondarily, "because calamity was considered to be a Divine punishment."¹

The idea of calamity falling on mankind as a Divine punishment, however, is not Shinto at all, in the pure, original Shinto meaning. Calamity has no such place in the Shinto mythology. Indeed, there is no demonstrable example in the mythology of punishments inflicted on mankind by a Heavenly power, in any theological sense whatever. It seems certain that the conception of a calamity falling on humanity as a form of Heavenly retaliation entered Japan from Chinese sources. The Chinese considered their Emperors were responsible to Heaven for the welfare of the nation and if calamities befel, Heaven punished the Ruler because his character or behavior was at fault. Such an idea is wholly foreign to the Shinto belief, and could not be held by any living Japanese.

Leprosy has been regarded in Japan as a calamity, in the imported sense of Divine punishment, the word for leprosy, Ten-kei-byo, meaning "Heaven's-punishment-disease." But, the word for Heaven, "Ten," is itself Chinese. The worst calamity that from far distant times Japan has suffered has been the violence of its earthquakes. But, there is no Japanese reference to earthquakes as a Heavenly punishment, or calamity, in the Shinto mythology. Wherever punishment as a Heavenly infliction on man occurs in Japanese tradition, it must be accepted as an imported, foreign principle. It cannot be traced to Pure Shinto. As Florenz says, it is a secondary idea.

¹ Ancient Japanese Rituals, p. 152.

Tsumi, as evil or sin, is thought by some scholars to be derived from *tsutsumi*, meaning "to cover" or "to conceal." This implication suggests a desire not only to avoid detection in wrongdoing, but also to hide hideous or contagious disfigurements, such as leprosy; for the Shinto emphasis upon the development of life must be associated with special regard for a healthy life, since health is necessary for life's progress. An unhealthy condition, especially one that was plainly visible, would be an offence, due to its mark of disability, and it would be natural to desire to conceal it. The first meaning following the derivation of Tsumi from "Concealment" may well suggest the dawning realization of moral principles, and an individual's recognition of his own offensive act with anxiety to hide it.

MORALITY IN SHINTO

Shinto has no immutable moral code handed down from Heaven. This fact has caused Shinto to be condemned by some foreign critics. It puzzled, too, the Japanese after the introduction of Chinese thought, and even caused Motoori to invent the tenet that the Japanese people are naturally so moral that they have not needed Heavenly guidance in ethics. But, in actuality, to understand Shinto in terms of Musubi and as universal Divine Creative Spirit, means recognition of the impossibility of Heaven giving moral instruction to humanity. Humanity is, itself, Heavenly Divine Spirit moving outward in an entirely new direction. Heaven does not control its own movements, in the sense of providing its own rules of conduct in advance of experience. Heavenly Divinity, on the other hand, does create a moral code, but does so as the earthly forms of Kami Divine Spirit learn, from ex-

perience, the necessity for recognizing ethics as a means of furthering life's progress.

Morality, therefore, in Shinto, is a principle that mankind develops through evolving knowledge. A moral law which Heaven commands man to follow means recognition of dualism- a Heavenly lawgiver exacting obedience from humanity with threats of punishment for evasions. That belief is contrary to the strict monism of Shinto. Morality is a form of conduct which man must work out for himself, according to the implications of Shinto. If Shinto were to accept a theological conception of morality, it would mean that a separation between man and Divinity had been recognized and Pure Shinto had been destroyed by foreign innovations.

Heaven cannot impose penalties against lawbreakers within any meaning of Shinto. For, the lawbreakers are themselves Kami Divine Spirit in material form; and it is for the Kami Divine Spirit on earth to create its own means of coping with its own errors, misjudgments and selfishness which lead to unethical practices.

Kami Divine Spirit is universal Oneness which, however, has individualized itself, in form, while yet retaining its sense of universality. It is this fact of universality which sometimes causes what to Shinto is the erroneous belief of Heavenly control over the individual; or, universalized moral law being made for the individual unquestioningly to follow for his own good. Shinto, rejecting such tenets, appears to say that the individual is the universal struggling in manifold ways to find methods of new development; and the principles of morality are one method which individuals in coordinated groups find by experience helps them to progress. The Shinto absence of a fixed moral code thus allows room not only for the expansion of ethical doctrines but also recognizes that dif-

ferent environments or different conditions of life's evolution permit differences to exist in the meanings of morality.

PURIFICATION AS DIVINE

Purification has many implications for Shinto based on a cleansing process that stimulates Divine Spirit. Purification may mean that Divine Spirit, in its material form, realizes mistakes it has made in self-development, and it may mean also that the individual becomes aware that Divine Spirit, in its universal aspect is more than the individual. Purification expands the individual's comprehension of Divinity by recalling to the mind that individuality is not all of life, and materiality has no supremacy or reality of its own. When the individual comprehends his responsibility for doing his part to enlarge the general progress of Divine Spirit, the mind may be said to have attuned itself to purification.

Izanagi, seeking purification, had committed the offence of risking the development of life by coming, heedlessly, into contact with death. Had he been caught within the Land of Yomi, death would have overtaken him. In that event, the development of Divine Spirit, as centered in him, would have come to a premature end. Without experience and too impulsive, Izanagi had gone into the dark region of the grave, neglecting proper precautions. His individual desire to bring Izanami back to the world of the living had been an evil act in its results because it had needlessly endangered his own life. Ignorance, in Shinto, is itself an evil when it leads to bad consequences. Izanagi's excuse would be that he had wished Izanami and himself to give birth to more land. But, it was not necessary for them to expand territory any further. Izanagi put himself in a position where death might have

strangled life; and because of this offence, though it was due to ignorance, he needed to purify himself. At the end of his purification, the ceremony's meaning in terms of raising the individual above himself into communion with the universal, is shown by the birth of Ama-terasu-ohomi-Kami, who personalizes the Oneness of Divine Spirit.

Izanagi's purification did not mean reconciliation between himself and an aloof Heavenly deity. Purification has no such suggestion in Shinto. It does not mean man looking for peace with Heavenly Divine Spirit. The act of purification is a symbolic approach to universal Divine Spirit by the individual; and in this sense, the individual purifies himself by realizing all Divinity is One. Purification makes Divine Spirit right with itself, and should mean Divine Spirit in material form, knowing itself, as the offspring of Heavenly Divinity.

NO THEOLOGICAL PENALTY

Offerings, described as being made to Heavenly Divine Spirit at Shinto purification ceremonies, are not an original part of Shinto. Izanagi made no offerings. They arose later, either to benefit the priesthood or as self-imposed amends or to show gratitude, symbolically for the energy which food provides for human activities. Izanagi discarded his polluted clothing, not as offerings, but as rejection of articles that had come in contact with death. Florenz believes that "offerings provided by the offender, being in the beginning probably only such of his personal property as were considered to have been polluted, they were thrown away into the water. But, out of this developed in course of time, a penalty."¹

But, penalty, in Shinto purification rites, has no theological meaning of expiation. It is not an infliction ordered from Heaven. It is imposed by man, as Divine Spirit, on himself, to check renewals of offences, and as a stimulus to self-discipline. No penalty is mentioned in the mythology imposed by Heaven on Izanagi and Izanami for the offence of wrongly proposing marriage. They were told simply to amend their way. Nor was Izanagi penalized for killing the Fire-Child, which was doubtless regarded as a "legal" execution, nor for invading the land of death. In Shinto, the earthly forms of Divine Spirit make their own penalties, or suffer the consequences of disorder and lack of discipline which follow failure to do so.

Thus, evil in Shinto, is regarded as being created by Divine Spirit's own mistakes. Heaven does not sit in judgment on mankind, for mankind is Heavenly Divine Spirit developing itself in material ways, with no foreknowledge. Heavenly penalties would be deterrents to creative action. They would be inflictions by Heaven upon its own materialized spiritual self for doing what Heavenly Divine Spirit, in Shinto, has set forth to do—expand material action in unforeseen ways through experiment and experience.

Purification is based on human methods of cleansing. The Kojiki says Izanagi "purified and cleansed himself," as if the two were one. Izanagi purified himself with water. So, as man becomes dirty, he takes a bath. Evil results from a body polluted on the outer surface; and evil results from a mind polluted within itself. Water overcomes the polluted outer body, as one concentrates on removing the dirt. Water, too, symbolizes removal of the pollution of the mind, through concentration on expelling the evils of unrighteousness.

Izanagi's purification was spontaneous: likewise, all purification in Shinto, must be initiated by the individual, if it is to be real. Then, within the individual, arises the sense of rectification inspired by either an inner or a self-conscious comprehension of the universality of Divine Spirit. To the universality of Divinity, the individual bows. As Izanagi washed, the Kojiki has said three Kami were born: Kamu-naho-bi-no-Kami, "Divine-rectifying-wondrous-Kami;" Oho-naho-bi-no-Kami, "Great-rectifying-wondrous-Kami;" Idzu-no-me-no-Kami, "Female-Idzu-Kami."

Idzu is vague in meaning; but Chamberlain points out that Motoori turns Idzu into Aki-dzu and so associates the name with one of Izanagi's and Izanami's earlier children, Haya-aki-dzu-hime-no-Kami, "Princess-of-swift-autumn-Kami," whose alternative name is Minato-no-Kami, "Water-gates-Kami."¹ There would thus be the implication that rectification of the evils was stimulated in Izanagi's mind by his purification wash in the water, while from his mind came forth the Rectifying-Kami who mentally exterminated the effects of the evils. So, in this Shinto sense, man rectifies evil consequences, himself. But, the rectification mentality seems to operate as man feels himself to be more than his own individuality- to be one, in fact, with universal Divinity, for as Izanagi becomes purified he gives birth to the conception of unified Divine Spirit.

The next Kami born as Izanagi washed imply that he continued to bathe for a considerable time. The Kojiki names them as follows: Soko-tsu-wata-tsu-mi-no-Kami, "Possessor-of-ocean-bottom-Kami," and Soko-dzutsu-no-wo-no-Mikoto, "Elder-male-of-bottom-Mikoto," born as he bathed at the bottom; Naka-tsu-wata-tsu-mi-no-Kami,

¹ Kojiki, p. 49, note 17. See also, p. 31, note 10.

"Possessor-of-ocean-middle-Kami," and Naka-dzutsu-no-wo-no-Mikoto, "Elder-male-of-middle-Mikoto," born as he bathed in the middle of the water; Uha-tsu-wata-tsu-mi-no-Kami, "Possessor-of-ocean-surface-Kami," and Uha-dzutsu-no-wo-no-Mikoto, "Elder-male-of-surface-Mikoto," born as he bathed on the surface of the water.

The water is designated Kami or Mikoto, not because it was a special stream of purification, but because water, itself, is Divine Spirit in Shinto. Why the Kojiki should alternate between Kami and Mikoto in the titles given to the various depths of the water may be to emphasize their sameness in meaning. It would be appropriate to do so at this point and with water, for the mythology is very soon to bring into being Susano-no-Mikoto -whose title is Mikoto instead of Kami- and who as personification of rainclouds, may be said to re-embody all waters.

The Kojiki says these purification water Kami are revered as ancestors by Adzumi no Murazhi, the Chiefs of Adzumi, described as being descendants of Utsushi-hi-gana-saku-no-Mikoto, a child of all the water Kami. This latter name has baffled all interpreters. But, Chamberlain quotes Moribe as deriving Adzumi no Murazhi probably from Ama-tsu-mochi, "Possessor-of-fishermen."¹ So, the meaning would be that Izanagi's bathing stream was not in any sense a special body of water, reserved for purification, but was a normal stream, an excellent place for fishing.

The Kojiki states the Water-Kami are the three Great Kami of Sumi-no-ye, "Sumi Inlet." Chamberlain says the real etymology of Sumi is uncertain; but, Sumi-no-ye, also called, by a play on words, Sumi-yoshi, means, "Pleasant to dwell in."² The meaning may be that Izanagi found the waters where he purified himself, pleasant

¹ Kojiki, p. 50, note 19.

² Ibid, p. 50, note 22.

to dwell in, which would explain the implied length of his stay in the stream, bathing in the bottom, middle and surface.

The word Utsushi, in the name of the Water-Kami child, Utsushi-hi-gana-saku-no-Mikoto, may be derived from Utsutsu, meaning "present" or "living."¹ Though the rest of the name has no known meaning, Utsushi, thus translated, would have significance. It would indicate that after his purification bath, Izanagi emerged as revived, living reality, following the elimination of the evils of his encounter with death. So, purification should revivify, spiritually, all who participate in the Shinto ceremony.

Utsushi, as "present" or "living," may also possibly imply that purification symbolizes conquest of death by life, as a Shinto ideal. This interpretation, too, may have some substantiation by the manner in which Izanagi is described as he disappears from the mythology. The Nihongi, in one version, says he built himself "an abode of gloom in the island of Ahaji, where he dwelt forever, in silence and concealment;" while in another version, it says he ascended to Heaven and reported his mission.² The Kojiki says he "dwells at Taga, in Afumi," seemingly suggesting that he dwells there forever. The derivation of Taga is unknown; but Afumi's modern pronunciation is Omi, in the central part of the Japanese mainland.³

Why the Kojiki's tradition should have made Omi Izanagi's place of retirement may have originated because of his water purification. Afumi is from Aha-umi, "Fresh Sea," and refers to Lake Omi or Lake Biwa, the largest inland body of water in Japan, a fitting "water

¹ Kojiki, p. 50, note 20.

² Vol. I, p. 34.

³ Kojiki, p. 53, note 12.

monument" to Shinto's first purification ceremony.

Before his retirement, however, the mythology carries Izanagi to the climax of his career, following his purification, and describes the birth of the greatest of his children.



CHAPTER V



SYMBOLISM AND PERSONALITY

As Izanagi finished his purification bath, he acted as every bather does on coming out of the water. He washed the moisture from his eyes and blew his nose. As he did so, the Kojiki says from his left eye -left has become the Japanese place of honor, probably because of this happening- was born Ama-terasu-oho-mi-Kami, "Heaven-shining-great-august-Kami," appointed by Izanagi to rule over Heaven. From his right eye was born Tsuki-yomi-no-Kami, usually translated "Moon-night-possessor-Kami," appointed to rule the Dominion of Night. From his nose was born Take-haya-susa-no-wo-no-Mikoto, "Brave-swift-impetuous-male-Mikoto," told to rule the Sea-Plain.

REALISM IN AMATERASU

Both personality and symbolism exist in all Kami of Shinto. Above the other Kami, however, realism, as well as symbolism and personality must be kept in mind when studying the character of Ama-terasu-oho-mi-Kami, whose name may be shortened to Amaterasu, "Heaven Shining." Through Amaterasu, Shinto reaches its highest conception of the universality of Divine Spirit. The term "Terasu," in Amaterasu's name, as Chamberlain points out, does not mean "Illuminating," in the sense of "Heaven-Illuminating;" but, it means "Shining," as established by

the authority of the Manyoshu.¹ Illumination may have the meaning of Heaven dispelling ignorance or illuminating human pathways automatically for man to follow. Were that significance to have been intended by Shinto, Amaterasu would have become a mechanistic, theological god-head, and Shinto, itself, would have ceased to develop its original conception of Divine Spirit as Musubi self-creativity. The birth of Amaterasu did not destroy Musubi, in Shinto. On the contrary, as the mythology shows later, the two exist harmoniously together.

Amaterasu is the Heaven-Shining-Kami, and as such Amaterasu means the sun but also more than the sun. In Shinto, everything is Divine Spirit. The sun, itself, thus is Divine Spirit and has personality as Divinity's self-concentrated reservoir of energy, whereby Divine Spirit in earthly forms lives and self-develops. Without sunshine, life, as we know it, could not exist; and death would make it impossible for Divine Spirit to externalize itself as Nature, animals and humanity. The respect which Shinto shows for the sun, therefore, is the individual's respect for the enduring ancestral source of energy which provides him with the means of material existence.

Furthermore, the sun represents unification of energy in such manner as to be a fit symbol for centralization of life. It is from the centralized energy of the sun that all individualism receives sustaining power. As the sun exists in the sky, and as the sky symbolizes humanity's various conceptions of Heaven, it is but natural for the personality of the sun, called Amaterasu, to be considered as the Ruler of Heaven, in Shinto. Universality "rules" all earthly individualism through the sun because without the sun individualism would not exist. Shinto is so domi-

¹ Kojiki, p. 50, note 23.

nated by perpetual desire to emphasize the creative action and self-development of Divine Spirit, that no form could serve better than the sky's shining globe of energy to concentrate attention upon the Heavenly impetus stimulating earthly progress.

The sun is Divine Spirit's self-evolved center of power shining upon earthly life, as earthly life is Divine Spirit's self-evolved forms of individualized materiality utilizing the sun's power. It is often said the Shinto mythology lacks realism because the sun does not appear in the tradition until long after the creation of the earth. The same criticism has been made of the sun's late appearance in the Bible's account of creation. But, the sun, in Shinto, is more than the sky's ball of energy. Amaterasu is the sun as the personalized form of energy, but at the same time, she is the representative personality of Divine Spirit's universality. It is primarily in the latter role that Amaterasu comes into being at the present time in the mythology, and is then identified with the existing sun. Amaterasu, as the Heaven-Shining-Ruler, cannot have been born until the ancient Japanese developed the personalized concept of Divine Spirit's universality.

Amaterasu was born from Izanagi's eye, implying man was beginning to see the truth of spiritual universality. Indeed, the sun does not become born to man until man sees it. The sun is an unborn mystery to a blind man; but, more than this, until man's spiritual vision comprehends that the universe is a unified whole, he cannot act self-consciously with that meaning in mind. When he does so, the most natural way of expressing the idea is through the conception of a Heavenly Ruler. Yet, in Shinto, it must be emphasized again, the "rule" does not take an omnipotent form, but is coordinated with Musubi self-creativeness. The fundamental interest which Shinto

shows in action and progressive development is strikingly indicated by the fact that Shinto coordinates the personality of the Heavenly Ruler with the sky's central reservoir of energy which makes independent human action possible.

PERSONALITY OF AMATERASU

Because Amaterasu, as the sun, is the earth's source of energy, it must not be thought that Shinto represents Divine Spirit in a mechanistic form. Divine Spirit does not make energy apart from itself. Energy is a form which Divine Spirit takes for its own material sustenance. Divine Spirit is the sun in just as real a sense, in Shinto, as Divine Spirit is human personality. Shinto cannot be understood unless the fact that everything is Kami be accepted as reality. Shinto does not use symbolic language in naming the sun, through Amaterasu, as Kami. By means of constant training, man may develop mental or physical reserve of strength. This strength is a part of himself, self-created by himself, and at the same time, man considers it as existing in its own right, which he can call upon when needful. Man speaks of utilizing his own strength, and, he may look up to his strength with pride, as a power which holds together his own personality and yet he can regard it as other than his personality. Many people, indeed, are said to "worship" strength. In some such way, perhaps, it is possible to obtain an insight into the Shinto meaning of the energy of the sun, created by Divine Spirit, as having an individual personality while it also has a universalized personality.

The scientific authority of Professor J.S. Haldane, endorses such a conclusion: "The surrounding world of Nature is no mere physico-chemical or biological world, but a world in which personality is just as much embodied as in our

own bodies."¹ This is pure Shinto. Indeed, Shinto further asserts everything in the universe which is individualized, is Divine Kami personality, while all individualism is united as Heavenly Personality represented by Amaterasu. In Shinto, every idea of the mind has individual personality, shown by the description in the Kojiki of the ideas of Izanagi at his purification bath, which are called Kami. Divergent ideas, however, are unified in the mind of the individual; and similarly all individuals possess unification in Heavenly Divine Spirit, whence individualism has emerged, as single ideas emerge from the human mind.

Individual personality is more than the material form through which personality may act. When we think of our own personalities, we associate our characters with our materialized being. Yet, each living personality is intangible and is something other than the material body.

When Shinto identifies Amaterasu as personality, we tend to draw the conclusion from our own experience that a personality must exist within a living body. But, there is no justification for such limitations. Our own personality shows itself in a book, a work of art, in conduct rather than in ourselves. Whence come the new ideas that seem to create our personalities? We never had them before, we had never heard of them; and yet, as though suddenly illuminated, a great genius may give expression to a thought which moves the world. The idea is immaterial realism which is self-creative, self-born. It expresses itself through Divine Spirit's corporeal forms; but in itself it is personality immaterialized, intent upon materialistic activities. As a matter of practical result, Amaterasu does exist in immaterial form for Shinto. No reasoning to the contrary can overcome the very real

1 The Philosophy of A Biologist, p. 132.

values which Shinto has accumulated from recognition of Amaterasu as immaterial Divine Personality, in addition to her material representation as the sun.

Amaterasu talks and acts as living personality, like other Heavenly Kami; yet, mankind has found no better symbolic way of expressing the inner truth of immaterial Divine Spirit's character. Shinto Shrines, however, never represent Amaterasu or any other enshrined Kami as embodied individuals. The Shrine Kami's symbolic representation is kept concealed even from the eyes of the priests. Professor Genchi Kato has found various examples of Shrines erected to living individuals, as Kami, because of their beneficence or otherwise influential personalities. But, the material individual should not receive spiritual reverence at Shrines. It is his immaterial personality, represented at the Shrine, before which the true Shintoist bows with spiritual respect. So, the universalized personality of Amaterasu, as Spiritual Reality, likewise is reverently regarded as immaterial.

The Kojiki says when Amaterasu was appointed Ruler of Heaven, Izanagi gave to her his jewel string necklace, called Mi-kura-tana-no-Kami, "August-store-house-shelf-Kami." The name of the necklace identifies Amaterasu as the sun, beneficently providing food for humanity-storing the house shelf. Here, too, is the Shinto indication that Amaterasu's Heavenly rule is associated with co-operation of Divine Spirit in Heaven and earth. Amaterasu, as Heavenly Divine Spirit, concentrates energy through the sun, while Divine Spirit as earthly vegetation stores the energy for developing Divine Spirit's creative activities in man. Without coordination no such mutual adaptation of the individualized forms of Divine Spirit could happen. It is because all forms of Divine Spirit have a common ancestry in the original Oneness of Divinity that

the cooperative activities exist which make life possible.

The principle of unification in Shinto between Heaven and earth, is further demonstrated by the tradition that Amaterasu was born on earth before becoming Ruler of Heaven. The idea is symbolically represented by conceiving the sun to have been born when it was made visible to earthly human beings. But, this idea is more than naive symbolism. Shinto does not wish to show any real separation between Heaven and earth. If Divine Spirit as earthly life had no capacity to absorb the sun's energy, there would be no meaning to the word "energy." The Ruler of Heaven, born on earth, implies coordination between herself and earthly life. The two processes of Divine Spirit, accumulating energy in the sun, and also absorbing it as it reaches the earth, are really one.

But, Amaterasu, as the personality of Divine Spirit's reservation of energy could not remain on earth, since the sun's energy must be concentrated and centralized and then diversified and reformed for earthly use. The sun's rays unite the sun and earthly life, whereby Divine Spirit carries from Heaven its energy for action on earth. In this sense, Amaterasu's rule is an ever pressing incitement to material creative activity, in the world of her birth.

It is doubly appropriate for Shinto to bring Amaterasu into the tradition immediately after Izanagi had performed the first purification ceremony in the mythology. If purification be deeply felt, there should result not only a recognition of the universality of Divine Spirit but also a sense of spiritual rejuvenation such as the Ruler of Heaven inspires, in Shinto. Furthermore, purification is a natural effect of the sun's rays; and Amaterasu's emergence after the primal Shinto purification rite, following Izanagi's escape from death, adds this spiritual meaning to the material beneficence of the Heaven-Shining-Kami.

Association of the moon with the sun is so natural that the mythology follows a normal course in causing the moon's birth immediately to succeed the birth of the sun.

THE KAMI OF NIGHT

The birth of Tsuki-yomi-no-Kami, "Moon-night-possessor-Kami," from Izanagi's right eye has the same appropriateness as the previous birth of Amaterasu from eyesight, since the moon exists for man as he sees it.

There seems room for some uncertainty, however, concerning the exact meaning of the name given to the moon. Chamberlain says Tsuku-yo or Tsuki-yo has meant from classical times to the present, a fine moonlight night; and there is no doubt the tradition intends to designate the moon in this part of the mythology. But, yomi, translated "night" in the Moon Kami's name, might also mean, as Chamberlain further says, "Hades" or the land of the dead.¹ Many traditions in many countries associate the moon with death, doubtless because of the gloom and stillness of night and the ghostly shadows of the moon.

At the same time, a fine moonlight night is a time for romance and courtship which lead to marriage and the renewal of life through births. There were more romance and more open courtships in early Japan than in later periods. The traditions about Izanagi, Izanami, Susano, Okuninushi and Ninigi-no-Mikoto all reveal romantic experiences. Thus, while it is possible to express the character of the moon as representing death, through the use of the word yomi, at the same time, by relating yomi to a fine moonlight night instead of to the land of graves, the moon may be regarded in Shinto as a stimulus for sexual love, the source of new births. •

¹ Kojiki, p. 50, note 24.

This interpretation would be in accord with Shinto's interest in life coming forth into material being. Izanagi had just evaded death and thereafter births resulted upon his purification. The moon might be made to symbolize some such double meaning, as though the yomi darkness of night might seem to be the approach of death, while yet the romance of the moon's rays turned death back and became a stimulus for life's self-renewal.

However, the mythology emphasizes that, in reality, the sun's rays and not the light of the moon cause life to flourish, for the Nihongi describes the Moon-Kami as slaying Uke-mochi-no-Kami, the Kami of Food, whereafter the moon and sun are separated forever by a day and night.¹ The moon, as a dead planet, simply reflects the light of the sun, so that it is possible to say the moon's influence upon courtship with emergence of life originates in the sun. Yet, if it were not for the moon, there would be no romantic illumination of the night sky; and the moon may thus claim its part in invoking the power of love for reproduction of life. By this interpretation, the moon can be assigned to an important position in Shinto, even though it is scantily treated in the mythology, due, perhaps, to the gradual subordination of marital romance in Japanese life.

THE RAIN STORM KAMI

The birth from Izanagi's nose of Take-haya-susa-no-wo-no-Mikoto, "Brave-swift-impetuous-male-Mikoto," usually called Susano, is particularly appropriate. Blowing the nose, after bathing, often is done rather violently; and Susano appears throughout the mythology as a violent

¹ Vol. I, p. 32.

personage, who represents the rain storm, as his initial characteristic. Susano is the first important individual in the Kojiki to be given the title of Mikoto instead of Kami. The Water-Mikoto, born to represent Izanagi's purification stream, have the same designation, too, perhaps out of special respect for Susano's association with water; for there is no inferiority meaning attached to the use of the term Mikoto, as previously pointed out. Both Kami and Mikoto have the same implication of Divine or Heavenly Beings. In one version of the Nihongi, Amaterasu is called Mikoto.¹ If anything, Mikoto is clearer in its Shinto meaning than Kami, since Mi is a very old expression for Divine and Koto means thing or person.

As the tradition shows later, Mikoto is part of Shinto's title of the Japanese Emperors, emphasizing their Divine personality. Indeed, Mikoto applied to Susano, rather serves as a special distinction in the Kojiki, which almost invariably uses Kami for other Heavenly and earthly Divine Spirit, though the Nihongi favors Mikoto rather than Kami, as a general title. If any particular reason existed for naming Susano as Mikoto, it may be found through euphony. His name shortened to Susano-no-Mikoto has a more harmonious association of sounds than Susano-no-Kami.

The versatile character of Susano, in the mythology, leads to considerable confusion unless care be taken to examine the underlying meanings. He seems to symbolize not only the violence of a storm, but also drought, clouds, migration, matrimony, an agricultural community, a tribal leader, a romantic poet and discoverer of iron for sword-making. His character is drawn in the mythology with such vivid distinctness as to lead to the assumption that

¹ Vol. I, p. 18.

he represents either a real person or more probably a composite of individuals who lived during the primitive settling of Japan by overseas pioneers. His character shows both frontier defects and virtues: bluff and uncouth and undisciplined, but simple, courageous, generous and kind at heart.

The fact that the mythology says Izanagi made him ruler of the Sea-Plain continues his association with water, which first identifies him by his birth from Izanagi's nose. But, the Sea-Plain does not mean in this case that he was made the ruler of the oceans in the sense implied in the name of the previously mentioned Great-ocean-possessor-Kami. Susano specifically personifies rain and clouds. Ruling the Sea-Plain should mean he controlled the Sea-Plain in the sense of moisture being drawn up from the sea into clouds, to descend as rain.

SUSANO AND DROUGHT

The Kojiki says Amaterasu and the Moon Kami both assumed their reigns after their appointments; but instead of following their examples, Susano cried out and wept "till his eight-grasp beard reached to the pit of his stomach." That is to say, he cried and wept a long time. Since Susano represents the rain, this description might naturally be assumed to imply that there was a heavy storm. Yet, the Kojiki indicates quite the opposite, saying:

"The fashion of his weeping was such as by his weeping to wither the green mountains into withered mountains, and by his weeping to dry up all the rivers and seas. For this reason, the sound of bad Kami was like unto the flies in the fifth moon as they all swarmed, and in all things every portent of woe arose."¹

Here is a description of a long-enduring drought. It was so serious that vegetation withered, the waters dried up and "bad Kami," that is, insects and vermin, flourished like flies in flytime, producing woe everywhere. How did the makers of the mythology expect to reconcile the weeping of the Rain-Kami with a drought of such gravity, or any drought at all? On the contrary, should not the land have flourished and the waters increased through the weeping of the rain?

When the ruler of the rain weeps, and a drought results, the meaning is that there has been a "backward weeping." Rain "weeps" in two ways. It weeps as the water falls to earth from the clouds. It "weeps" in the reverse direction as the moisture of the earth is drawn up into clouds to descend later as the rain. There can be no rain until the clouds are thus formed by the ascending moisture of the earth's surface. This action can be called a weeping, though a "backward" weeping, and an invisible one. The myth describes Susano's weeping, in this sense.

The use of the expression "backward" seems to have been an ancient synonym for cruelty and for what was not straightforward. Later in the mythology, the *Kojiki* describes Susano's ravages in Heaven reaching their cruel climax when he threw into Amaterasu's weaving hall a piebald horse, "which he had flayed with a backward flaying."¹ The *Nihongi* says that he flayed the horse alive—an act of exceptional cruelty, corresponding to the modern Western expression "to skin alive." Much later, during the reign of the Emperor Chu-ai, the *Kojiki* says all sorts of crimes were sought out, "such as flaying alive and flaying backward."² In itself, flaying backward might be

¹ P. 64.

² PP. 278-9.

regarded as a normal way of flaying any animal to obtain the hide for some useful purpose. But, Susano's action in flaying the Heavenly horse alive while doing so backward apparently caused a meaning of special cruelty to be attached to any action done backward. Aston says Motoori thinks flaying alive is the same as sakahagi, supposedly meaning "wrongful" flaying;¹ but, it was probably because of the special circumstances of Susano's action, directed against Amaterasu, that the backward action became associated with the idea of cruelty, emphasized by the fact that the horse was flayed alive.

A drought is a cruel thing for agriculturalists; and Japan being an agricultural country, lack of rain would result in serious distress. Traditions of long droughts might well have got into the mythology, as grievous inflictions. The mythology personalizes them as Susano, the rain storm, weeping in such manner as to imply a "backward weeping." This appears to be the meaning, which suggests, too, some knowledge of how the clouds are formed.

The Kojiki says Susano did not rule his domain as he was charged to do by Izanagi; and his refusal to obey Izanagi's command is accounted the reason why the drought came to the land. But, as a matter of fact, Susano did start to take over his rule immediately his weeping began, if the interpretation of "backward weeping" be accepted. He mounted to the sky in the form of moisture drawn up from the earth, to make the clouds. His rule cannot have been started in any other way, since if moisture from the earth does not ascend in the form of clouds, there can be no rainfall. It was, indeed, impossible for Susano to take up his own rule, as the rain, until after Amaterasu had assumed her sway, because it is the sun that draws

1 Kojiki, p. 279, Aston's comment on note 3.

the moisture into clouds, utilizing especially the largest expanses of water, which are the oceans- perhaps a reason for Susano having been designated to rule the Sea-plain. Interpreting the myth as though it were reality, therefore, Amaterasu, as the sun, had to begin her Heavenly rule by attracting Susano to the sky before he could exercise his own sovereignty. Yet, the mythology appears to place the blame for the cruelty of the drought on Susano, because he did not immediately exercise the authority given him. It thus seems that at the very outset of Susano's career he was made the victim of unjust accusations, which were continued later, by apparent intent.

His character was made to look black in this way probably because the mythology connects him with Izumo while Amaterasu is associated more directly with Kyushu, the home of the dominant tribal settlers. There was rivalry between the two settlements; and Susano, the Izumo Chieftain, whose activities as well as his name indicate an impetuous temperament, has been made by Kyushu influences in the mythology, to appear as a reprobate. Susano is more maligned in the Kojiki, however, than in the Nihongi; for the Kojiki's narratives seem to have been compiled under blunt promptings of the Kyushu traditions, which give little credit to anything associated with Izumo. The Nihongi's versions are less partial. Susano's character thus has been misjudged, as the shining sun might be prejudiced against the rainclouds hiding the sun from the earth.

SUSANO'S DESIRE FOR IZUMO

The Kojiki states that when Susano wailed and wept, Izanagi asked him why he behaved in such manner, instead of taking over his rule. The Kojiki adds Susano

replied: "I wail because I wish to depart to my deceased mother's land, to Ne-no-kata-su-kuni."¹ From the rain, his personality now tends to become that of an Izumo Chieftain. Chamberlain says Japanese authorities eliminate, without warrant, the word "deceased" from Susano's answer.² The reason for the elimination probably has been in accordance with the Shinto desire to ignore death as much as possible. But, in the present instance, Susano is not expressing a wish to see his dead mother. He is identifying the land where he wishes to go; and he does so by calling it the land where his mother died. He names it Ne-no-kata-su-kuni, which Chamberlain translates in the Kojiki as "Nether Distant Land," appending a note saying the meaning is obscure.³ This statement of Susano is usually interpreted to mean he wanted to visit his mother by whom Izanami is meant; and as such it shows his affectionate nature. But, there is a double meaning in the use of Ne-no-kata-kuni, which seems to be intended. The mythology makes Kyushu the land of Susano's birth, yet he does not identify Kyushu as his mother's land nor express a desire to remain there.

The land to which he wishes to go is the land where his mother became deceased. The mythology has definitely identified this district as Izumo, by locating in Izumo the exit from Izanami's grave, whence Izanagi escaped, called in the Kojiki, Ifuya-Pass.⁴ Furthermore, the suggestion has been previously made that Izumo was regarded as the land of graves in primitive times, so that the term Ne-no-kata-su-kuni, part of whose meaning is related to "Root-Country," really applies in the present connection,

1 P. 53.

2 Kojiki, p. 53, note 8.

3 P. 53, note 9.

4 P. 46.

to Izumo, itself. Indeed, when Susano finally does depart, the mythology states he went to Izumo. By associating Izumo in Susano's mind with the land of his deceased mother, the tradition apparently desires also to bring into the myth a belated intimation that Susano -and by inference, Amaterasu and the Moon Kami- had Izanami as their mother, despite the way their births are described as if they possessed only a male parent.

SUSANO AND HISTORY

The quick identification of Susano with Izumo, after his birth, seems to imply that the mythology is moving within the borders of dim historical facts of the far distant past, whose details had been forgotten. Hitherto, through the births of islands to Izanagi and Izanami, the mythology has been recording what appear to have been the earliest remembered settlements in Japan, but expressed only in general terms, with no details added. Now, in the personality of Susano, the mythology becomes less generalized and more detailed. It mentions Susano and refers to Izumo in a way that implies colonization, especially colonization from overseas; for, as will be seen later, Susano arrives in Izumo associated with water: a heavy rain, to be sure, but symbolic of water in general, while the Nihongi says he crossed to Izumo from Korea.

There are many local Izumo traditions of relationships with Korea, including vague accounts of Susano as a Korean. So, it is not improbable that Susano as a historical person, originated in Korea, and that the mythology, in sending Susano to Izumo is reciting a far distant historical fact about Koreans proceeding to the Japanese mainland. Yet, Susano's weeping took place in Kyushu, where he was born; while later, he ascended to Heaven to say

good-bye to Amaterasu before being expelled to Izumo. Is the mythology, therefore, confusedly relating a tradition that Susano first went to Kyushu from Korea and was banished, and thereupon proceeded to Izumo? Or, is it intended to imply that Korea, as the original home of the early settlers, was regarded as Heaven, and Susano left Korea directly for Izumo? Quite probably, Susano represents more than one personality as a human individual, while he also personalizes the rain. So, it is impossible to associate him with a single consistent narrative. His complex individualities too frequently confuse the tradition.

Yet, it seems fairly clear that amid his multiple personalities, he represents an Izumo Chieftain, as Amaterasu, in addition to her purely Shinto character, may represent a tradition of very early rule in Kyushu. Amaterasu and Susano are described as being sister and brother, which can mean also husband and wife. The story thus emphasizes the conception of a family relationship between the sun and rain, from the standpoint of the tradition as a Nature myth. Also, from a historical point of view, their association may mean a common origin in Korea, whence the more powerful tribes, who later gave Amaterasu her high place in the mythology, proceeded to Kyushu, while the Susano tribes went to Izumo.

The Heavenly conflict between Susano and Amaterasu, too, may imply historically, the start of rivalry between Kyushu and Izumo, leading to Izumo's eventual submission to Kyushu. There are other implications, as well, which will reveal themselves when the meeting between Susano and Amaterasu is described in detail in the mythology. But, historically considered, Susano and Amaterasu represent Chieftains of Izumo and Kyushu, as pioneer Japanese areas, struggling for supremacy. Since, in this

rivalry, Kyushu became the victor, it was not unnatural for the Kyushu influence in the mythology to be critical of all Susano's activities from the very beginning of his appearance in the tradition. So, allowance must be made for the Kyushu prejudice in order to read these meanings of the mythology with some respect for realities.

SKY AND EARTH KAMI

Dr. Holtom has developed a detailed theory that Izanagi represents the Sky Father and Izanami personifies the Earth Mother, a viewpoint which Dr. Holtom points out was advanced in 1910 by Professor Tetsujiro Inouye, the dean of Japanese scholars. According to Dr. Holtom, the birth of the Fire Kami represents scorched earth, due to a prolonged drought, while names of other Kami which he cites, suggest a thunder storm that overcame the drought and imply the appearance of verdure and food, thus giving Izanami the character of Earth Mother. The subsequent births of sun, moon and stormclouds to Izanagi, similarly indicate his sky character.¹

From the standpoint of comparative mythology, the marriage of earth and sky, thus analyzed, must carry weight; but, at the same time, the Izanagi-Izanami narrative is open to a number of other symbolic interpretations. It may well be that various traditions are interlocked, originating with early settlers coming from different regions. If there be an Earth Mother meaning in the story of Izanami, it is but one of many implications. Her tragic "retirement" certainly emphasizes the Shinto conception of death and, too, the discovery of the utility and dan-

¹ For an elaboration of this interesting conception see Dr. Holtom's "The National Faith of Japan," pp. 93-121.

gers of fire. A striking use of the theme of the drought terror to primitives and the rainstorm's relief comes later in the mythology, in association with Susano's descent from Heaven.

It is not essential to consider the births of sun, moon and stormclouds to Izanagi as making him the Sky Father, though this idea may well have prevailed among some of the settlers. Izanagi had just returned from the Land of Death, avowing his intention of making life survive Izanami's death threat. What more normal, therefore, than the mythology's introduction at this point of the births of the sun and stormclouds? For sun and rain are primary sustainers of life, while the moon represents the night's reflection of the sun and from this standpoint alone, is the sun's natural associate.



CHAPTER VI



HEAVEN NOT OMNIPOTENT

His expulsion being commanded by Izanagi, Susano expressed a desire to say goodbye to his sister, Amaterasu, who had taken her place as the Ruler of Heaven. The result of the meeting between the two shows with no way of evasion that Shinto does not conceive any form of omnipotence as existing in Heaven. There have been previous indications in the mythology that absolutism is rejected by Shinto; and the occurrences which now are described in the tradition as taking place in Heaven, emphasize unmistakably that Shinto understands the impossibility of reconciling the Musubi Divine Spirit of creative action with omnipotent control over events. Instead of Amaterasu exercising omnipotent power, the picture drawn in the mythology of conditions in Heaven implies freedom from an absolutist regime as a primary celestial condition.

THE AMATERASU-SUSANO CONTEST

To bid farewell to Amaterasu, Susano ascended to Heaven. The mythology relates their meeting in a narrative form which personifies Susano as the rain and Amaterasu as the sun. But, at the same time, there seems to be a background of a historic contest between rival chieftains, coupled with Shinto's rejection of despotism.

The Kojiki says as Susano went up to Heaven, the mountains and rivers shook and every land and country

quaked. This may be a reference to an earthquake; or, more probably to the noise of violent thunder, perhaps exaggerated by memory of earth tremors, so frequent in Japan. At the same time, Susano had no power to resist his dominant longing for the sky due to the attractive force of Amaterasu: the sun drawing up moisture to form clouds. Amaterasu suspected Susano's approach meant he wished to wrest her dominion from her, as gathering clouds might cause the sun to imagine. Amaterasu heavily armed herself, and the Kojiki adds, "she stamped her feet into the hard ground up to her opposite thighs, kicking away (the earth) like rotten snow, and stood valiantly like unto a mighty man."¹ This description is out of keeping with Amaterasu's later gentleness and her natural feminine timidity.

It suggests an early effort to fashion Amaterasu as an irresistible center of power or an omnipotent deity; but, if so, the succeeding part of the narrative shows the idea was rejected by Shinto. Amaterasu, in fierce, warlike attitude, implies also a tradition of a real tribal conflict in primitive Japan; but Shinto does not like to picture Heaven as belligerent, and immediately Susano arrived on the scene, Amaterasu discarded her militant personality.

She asked Susano his intentions, and when he explained he had come solely to bid her farewell, she invited him to demonstrate his sincerity. The natural reply would have been Susano's expressions of good-bye and his departure. But, the mythology is not relating a tradition of a simple leave-taking. It is showing how Shinto looks upon sun and rain as related personalities; and also is pointing, figuratively, to the beginnings of the struggle between Kyūshū and Izumo for dominance. Amaterasu

¹ P. 55.

traditionally originated in Kyushu, where she was born and where her Grandchild descended to rule as the earthly Aneestor of the Japanese Emperors. Susano is especially associated with Izumo, and the Kyushu tradition would wish to put him at once on the defensive.

When Amaterasu asked Susano to prove he had no ill-will toward her, the Kojiki says he replied: "Let each of us swear and produce children."¹ Here is a true Shinto touch. Instead of a clash of arms, the myth makes the contest take the form of giving birth to children. Not slaughter and death, but emergent life becomes the objective. The Kojiki does not say, however, at this point, how production of children was to reveal Susano's purpose. But, after the contest, the Kojiki makes Susano declare: "Owing to the sincerity of my intentions, I have, in begetting children, gotten delicate females. Judging from this, I have undoubtedly gained the victory."² The Nihongi, however, gives five different versions of the contest; and all of them agree that if Susano produced male children, he was innocent; but if females, he was guilty. The Nihongi accounts also agree in saying Susano produced sons, not daughters. So also does the Kojiki, in describing the contest, despite its later assertion that Susano said he had produced daughters. The Kojiki's inconsistency seems due to a desire to gloss over the unfair way Susano was treated at the end of the contest as though to excuse the Kyushu influence in the tradition.

MEANING OF THE TRIAL

The perpetual interest of Shinto in the emergence and development of life founds the basis for making Susano's

¹ P. 56.

² P. 62.

trial take the form of births. The sun and rain each causes life to exist; and each, thus, may be said to give birth to children. The rain implies clouds, and Susano, as the rainclouds means clouds approaching the sun. Because of their concealing character, clouds are associated in the mythology with matrimony; and the sun, visited by the clouds, might represent a wife enfolded in her husband's arms within their nuptial chamber.

A phallic element is further implied in the tradition. Preliminary to giving birth to children, Susano handed his sword to Amaterasu, who crunched it with some of her jewels. She gave to Susano her necklace, which he likewise crunched. The sword, a masculine instrument, implies a husband. The jewels of the necklace are feminine, and their peculiar magatama shape, like a comma, seems to symbolize a wife.¹ This exchange of sword and jewels gives to the contest a semblance of births through marriage, while yet sun and rain vivify life independently.

As Amaterasu crunched the phallic symbol, she gave birth to three females, named in the Kojiki, Ta-kiri-bime-no-Mikoto, "Torrent-mist-princess-Mikoto;" Ichiki-shima-hime-no-Mikoto, "Lovely-island-princess-Mikoto;" "Tagitsu-hime-no-Mikoto, "Princess-of-the-torrent-Mikoto." The repetition of "Torrent" in the names implies an attempt to connect their parentage with Susano, the rainstorm, as does also the reference to "Island," since islands are formed by the surrounding water. These three Mikoto are associated with Miyajima Island, in the Inland Sea, where human births and deaths are never supposed to occur. The island thus represents the births at Susano's trial as ever-enduring life emphasizing also Shinto's abhorrence of death, shown in this instance, too, when Amaterasu

¹ See magatama on title page.

disregarded her armor and weapons on meeting Susano.

Susano, on crunching Amaterasu's magatama necklace, gave birth to five sons. The first born was named Masa-ka-a-katsu-kachi-hayabi-ame-no-oshi-ho-mimi-no-Mikoto, "Truly-conquer-I-conquer-conquering-swift-Heavenly-great-great-ears-Mikoto." Chamberlain says large ears are considered lucky in Japan as also in China and Korea.¹ They may suggest, too, large ears of grain; and the Korean tradition of great ears may possibly be considered indirect evidence associating Susano with Korea. The emphasis upon the word "conquer" must refer to Susano's jubilation at the birth of a son, which showed him to have been innocent of conspiring against Amaterasu.

The second son born, according to the Kojiki's list, was Ame-no-hohi-no-Mikoto, the meaning of which is obscure. The Kojiki says he, himself, had a son, Take-hira-tori-no-Mikoto, "Brave-rustic-illuminator-Mikoto," who became the ancestor of the rulers of Izumo and other areas.² The Nihongi, however, says Ame-no-hohi-no-Mikoto, himself, was the ancestor of the Izumo Chieftains, the Izumo-no-Omi;³ but, though he plays an important part later in Izumo, he does not seem to have become the ruler. His son, with a name appropriate for the position, may have done so. The reference to Izumo, in this way, shows how a historical tradition seems to be interwoven with the struggle between Susano and Amaterasu. Susano gave birth to three other sons at the trial; but they have no importance beyond the fact of their sex emphasizing Susano's innocence. Had he been guilty, they ought surely to have been daughters, according to any simple logical interpretation of the contest.

¹ Kojiki, p. 57, note 18.

² PP. 59-60.

³ Vol. I. p. 36.

VERDICT OF THE TRIAL

The result of the trial should have proven Susano not guilty; but Amaterasu did not accept the outcome in its natural meaning. She pronounced the male children to be her own. Her words in the Kojiki were: "As for the seed of the five male children born last, their birth was from things of mine (her necklace); so, undoubtedly, they are my children. As for the seed of the three female Kami born first, their birth was from a thing of thine (his sword); so doubtless they are thy children. Thus did she declare the division."¹

But, this decision was surely arbitrary. If the trial had really shown that Susano wished to usurp Amaterasu's Heavenly Rule, the interpretation would have to be made that the idea of a Devil was creeping into Shinto. There is not, however, any such conception in the Shinto mythology. It is quite possible some effort may have been attempted to give to Susano the character of a Devil, but if so, the development of his personality shows it did not succeed. A Devil indicates dualism, an antagonistic force always working against good, which Shinto rejects.

Ancient majority opinion apparently believed Susano innocent. The first Nihongi version of the contest says Amaterasu claimed the sons as her own, but does not pronounce Susano formally guilty. The second Nihongi version, after relating how Susano had produced male children at the trial, says: "Therefore, as Susano had thus acquired proof of his victory, Ama-terasu-cho-mi-Kami learned exactly that his intentions were wholly free from guilt."² The third Nihongi version gives no verdict. The fourth

¹ P. 59.

² Vol. I, p. 37.

Nihongi version says: "Therefore, Ama-terasu-o-ho-mi-Kami knew exactly that Susano's intentions had been from the first honest."¹ The fifth Nihongi version says, after giving birth to sons, Susano declared: "Therefore, it is truly with a pure heart and not otherwise that I came up (to Heaven) again."²

Nevertheless, the tradition persists that Susano had evil intentions, despite the weight of all this evidence. That is due in part to the Kyushu influence, which sought to make Amaterasu's suspicions justifiable; and, in part, also to the subsequent violence of Susano. Yet, the myth may be interpreted to indicate that both Amaterasu and Susano were right. The rain beneficently stimulates the growth of life, and in that respect represents Susano as being innocent. But, the rain can descend with destructive violence, producing a flood, or it can withhold its descent, causing a grave drought. In that way, Susano might be accounted guilty. Amaterasu's claim to Susano's children may be interpreted to mean that the children of the rain are, in reality the children of the sun, whose rays not only provide energy for all life, but also control the moisture which makes the rain. Amaterasu, thus, might well have asserted her responsibility for all the births at the trial. In acknowledging the Mikoto of the Torrents and the Island as Susano's children, the myth may have meant that the children of the rain can only be designated as water, itself, or islands made by surrounding water. Yet, in its final analysis, the verdict against Susano, after a fair contest which he won, must be attributed to the dominant tribe's desire to belittle Susano, as the Izumo Chieftain, if the myth has any historical meaning.

The fact that sons represented Susano's innocence and

¹ Vol. I, pp. 39-40.

² Vol. I, p. 51.

daughters his guilt seems to provide some substantiation for believing the myth includes a historical tradition. The sun's warmth and fertility are feminine. Amaterasu is feminine. Daughters, therefore, would symbolize Amaterasu's sway; and, if they had been born to Susano, would imply his desire to gain possession of Amaterasu's rule. Sons are strong, vigorous and show their force by direct, material action, like the rain beating upon the earth, not in the delicate, invisible manner whereby feminine power is wielded. By producing sons, Susano would demonstrate that he wished to hold only his own place and not unite his authority with that of the feminine sun. Thus interpreted, from a historical standpoint, the implication apparently is that the Izumo tribes had no ambition to conquer Kyushu; but, Kyushu initiated the strife, as the later attack against Okuninushi further shows.

Amaterasu, in fact, took Susano's sons as her own, initiating the Japanese family system of adoption. Her action seems to imply that the Kyushu campaign against Izumo was not for conquest but to unite the country into a single whole. Susano's first born son became by adoption, the "Crown Prince" of the Heavenly Kami, as though to emphasize the desire that there be no separate loyalties after unification, the people of each province being equal with one another as citizens of the whole. This implication is sustained by the magnanimous way Okuninushi was treated after his surrender, as shown later in the mythology.

SUSANO'S RAVAGES

But, there arose a primitive desire for revenge on the part of Susano when he was pronounced guilty by what to him must have been an improvised trick. The Kojiki,

however, desiring to prove Susano was naturally wicked, quotes him as saying he had been victorious in giving birth to daughters, as though Amaterasu's decision had been repudiated by him perversely. Thereupon, the Kojiki asserts Susano became "impetuous with victory," and his ravages are detailed. His actions show clearly the storm motif in the myth. Susano became a raging tempest. He broke down the divisions of the ricefields, filled up the ditches, strewed excrement and otherwise acted as a violent storm might do in an agricultural district.

The Nihongi says he stretched the division ropes round the formed grain, meaning the storm swept upon the harvest, blowing it away. He "sowed seed over again," meaning the storm blew seed for planting over land already planted. He "set up combs," which means the tempest blew boundary marks from one field to another as though officially claiming them. The Shiki, quoted by Aston, says combs were stuck up in rice fields with incantations, to destroy anyone wrongly claiming the fields. He "made horses lie down in the rice fields," showing that the storm's violence even felled the farmers' animals.¹

During these disturbances, the Kojiki says Amaterasu offered excuses for Susano, and "upbraided him not."² This change on her part, after her first fierce challenge to Susano, might be interpreted as showing her own conviction that Susano had really proven his innocence at the birth trial. Otherwise, Amaterasu might very well have acted against such violence. Her forgiving attitude, however, really represents the rejection of the conception of vengeance in Heaven, which her former warlike attitude had threatened to inject into Shinto. Too, it may be regarded as showing the sun's knowledge that rain-

¹ Nihongi, Vol. I, pp. 47, 48 and note 7, 49.

² P. 63.

storms are inevitable, but only temporary.

Then, Susano committed his final act of rudeness. The Kojiki says he flayed a Heavenly piebald horse backward, and flung it through a hole which he had broken in the roof of Amaterasu's weaving hall- the horse being flayed alive according to the Nihongi. The storm might well have demolished a roof and blown debris through the opening. The backward flaying, as has been previously explained, suggests an act of great cruelty. It means the storm's violence reached the highest level of destruction and vindictiveness. The flaying of a living Shinto horse symbolizes the utmost in cruel conduct. To Shinto, a horse has special significance because of its alertness, representing the Shinto desire that man should hold his mind ever attuned to an understanding of Heavenly Divine Spirit. The horse, too, may have some historical meaning, as for instance implying settlements in Japan by roving Manchurian plainsmen to whom the horse was of the highest value. The horse symbolism of Shinto appears in the Oho-Harahe, the "Great Purification" national ceremony, formulated long after the mythological age:

"And in this expectation (of purification), having led hither and out there a horse, as a thing that hears with its ears pricked up to the Plain of High Heaven, (He) deigns to purify and deigns to cleanse through the Great Purification."¹ "He" is Divine Spirit nationalized.

Aston says, in the Nihongi, that the use of the word "piebald," in describing the horse slain by Susano, probably was suggested by the stars.² There is further significance in this steller meaning. The killing of the piebald horse suggests the stars were blotted out by the violence of the tempest. That is to say, the storm had raged into

1 Translated by Florenz, "Ancient Japanese Rituals," p. 147.

2 Vol. I, p. 40, note 3.

the night, complete darkness descending on the earth. Such a meaning would naturally lead to what follows.

Amaterasu, now thoroughly alarmed retired into the Heavenly Rock-Dwelling and made it fast. After her roof had been blown in and filth scattered in her hall by the raging storm, it was a natural act for her to seek security in the Rock-Dwelling, that is, a cave. Then, says the Kojiki, "eternal night prevailed." The sun's retirement occurs every night; but the present disappearance must have been unusual, for what the Kojiki calls "a myraid portents of woe arose" from all the Heavenly Kami. The implication seems to refer to an eclipse, probably following a very stormy night which would have made the sun's failure to appear after the night had gone, even more indicative of woe.

Here, again, the mythology points to no omnipotence in Heaven. Otherwise, the storm could have been hushed and Amaterasu would not have been frightened, nor would the Heavenly Kami have been victims of a myriad portents of woe. The Kojiki describes Amaterasu as having become "terrified" when the piebald horse was flung into her weaving hall.¹ Omnipotence cannot be terrorized by a piebald horse nor by anything else. The Shinto denial of omnipotence was thus being formulated.

THE THOUGHT-INCLUDER-KAMI

The Heavenly Kami met in what the Kojiki designates as a "Divine Assembly," to discuss the catastrophe. Omohi-kane-no-Kami, "Thought-includer-Kami," was told to think of a plan for enticing Amaterasu from her concealment. The name of the Thought-includer-Kami im-

¹ P. 64.

plies a general discussion among all the Kami, whose various ideas were to be coordinated into a plan for action. The Kojiki states the Thought-includer-Kami was the son of Taka-mi-musubi-no-Kami, one of the two Musubi Kami of self-creativeness, symbolic of mental power.¹ Here again, the tradition plainly disavows Heavenly omnipotence. A plan was to be created by discussion and only experiment could disclose whether it was effective or not. So, this Heavenly gathering may be named the first democratic assembly in primitive history. No clique and no little circle of courtiers took charge of the government of Heaven or tried to dominate the other Kami. Everybody participated, of equal right, as is the custom under democracy.

The result of the deliberations, at first, was confused suggestions, as always happens in free discussions before the way of meeting an entirely unexpected situation is found. But, the solution was discovered in the end, and then by a woman, which may be interpreted to show Shinto favors women assisting in governmental affairs.

AMATERASU IN THE CAVE

The Kojiki, in enumerating the various means used to try to draw Amaterasu away from the cave of darkness, mentions first that "birds of eternal night" were made to sing. Chamberlain recalls they are generally believed to have been barndoor fowl.² This use of the fowl accounts for the presence of such birds in the grounds of Shinto Shrines. The crowing cocks welcome the break of dawn; and, presumably, it was thought their noisy cries of invitation to the sun would cause Amaterasu to come forth. But, she remained obdurate.

¹ P. 65.

² P. 65, note 8.

Then, a metal mirror and a string of five hundred curved jewels were made and were hung on a sakaki tree with white and blue "pacificatory offerings," before the cave. The word "pacificatory," Chamberlain says, is believed by Motoori to be equivalent to "soft," in reference to the softness of the offerings, made of soft cloth.¹ The custom has continued in Shinto of attaching small white pieces of paper to a sakaki branch, for waving before people by the priests, at purification ceremonies. The meaning seems to have been associated with the desire of the Heavenly Kami that Amaterasu should forget the behavior of Susano which had caused her to hide herself, and remember her purity and her obligations as Divine Spirit. So, the use of this device at Shinto Shrines should concentrate the minds of participants in the ceremony on their own Spiritual Divinity and their responsibilities to carry forward the progress of Divine Spirit, forgiving offences of others.

The sakaki tree, from this introduction of its representative character in Shinto, has developed into a very important Shinto symbol. The sakaki is an evergreen tree and as such means life existing forever, which is a fundamental Shinto conception. At Shinto Shrine ceremonies, a small branch of the sakaki tree is placed on a table before the Shrine, with the leaves projecting outward, symbolizing life in material form emerging from the immateriality of Divine Spirit, represented by the Shrine Kami. The use of the sakaki tree before the cave of Amaterasu represents, too, a similar idea: an invitation to Amaterasu to come forth from the dark of static impersonality into the living light of Divine Reality. However, Amaterasu still remained within.

A divination was performed, again emphasizing the

¹ Kojiki, p. 68, note 22 (this note is a typographical error for 24).

absence of omnipotence from Heaven. Divinations have some practical value among ignorant people by restoring self-confidence to them. Magic and charms may revive courage and self-reliance when mental powers have not reached the higher levels of evolution or when inherited traditions, that have not yet been overcome, support such practices. But, Shinto seeks development of creative spirit by self-effort and should not encourage reliance on incantations. The Heavenly divination before Amaterasu's cave was, itself, fruitless and failed to entice Amaterasu to come forth, showing the Pure Shinto rejection of such devices, as far as material results are concerned.

The Kojiki names a number of Kami who helped in these proceedings, without avail. They reappear much later in the mythology, when Ninigi-no-Mikoto descends to earth, as if they were Amaterasu's special attendants. But, they could not move Amaterasu by their appeals, and she continued in the cave.

NO PRAYERS IN SHINTO

The Heavenly Kami then repeated "grand liturgies." Chamberlain's translation of the Kojiki says the liturgies were recited "prayerfully."¹ But, it is a cardinal mistake to associate theological prayers with Shinto. There are Shinto liturgies which express thanks for Nature's help to humanity and request further cooperation between Nature and man; but there is no praying to a theological divinity. A liturgy is called in Shinto, *Norito*. But the *norito* meaning is far removed from the purpose of religious prayers which recognize a godhead existing apart from mankind. Where such implications are sought in *norito*, they are

¹ P. 68.

due to foreign influences and have no authority that can be traced to Pure Shinto. Amaterasu is not a theological deity. The tradition of Amaterasu's presence in the cave is related with details as if to show that she is not treated by the Heavenly Kami as a god, dwelling apart in an absolutist position, but as Divine Spirit, who, while holding superior rank, at the same time possesses only limited knowledge. For, she displays ignorance of the activities of the other Kami and unfamiliarity even with her own countenance. Amaterasu does not represent, therefore, a theological godhead to whom are addressed prayers for arbitrary conferment of favors. Prayers imply a fundamental difference between Divine Spirit and materiality; but Shinto teaches that no such difference exists, for all is Kami.

It is possible for man to petition the weather to be propitious and the rice to yield a good crop and still be within the conceptions of Pure Shinto. To Shinto everything that exists is Divine Spirit; and so, Divine Spirit as man may look to Divine Spirit as Nature, to cooperate more closely for the advancement of universal Kami Spirit. We know little about the power of mind and less about the way rice grows and is stimulated by the sun and rain. It is not absurd to believe that within the wholeness of Divine Spirit, expansive cooperation can be developed. Modern science is exploring the ways of symbiosis, which means cooperation in Nature, one form assisting another and being assisted in turn. To seek through the recitations of *norito* volitional cooperation between man and Nature implies possibilities of extending symbiosis which man has yet to learn.

Hirata seems to have believed that theological prayers should be introduced into Shinto, and he wrote many, his real purpose being to establish a Shinto religion before which Buddhism and Confucianism should disappear, says

Satow.¹ Religions normally teach worship of a god, a founder or some sanctified personality or sacred script or symbol. But, worship involves separation between Divinity and man, an impossible conception for Shinto which regards all the universe as Divine Spirit. Religions imply differences in kind or purpose between spirit and materiality; but Shinto sees materiality as forms assumed by Divine Spirit for its own expansive activities. Religions customarily associate material activities with dogmas about earthly life being preparatory for spiritual ends after death.

Shinto, however, sees life as materialized development of Divine Spirit and regards death as evil. Shinto is not concerned with after-life at all and does not offer any kind of consolation in death. On the contrary, if death could be overcome, Shinto would rejoice over the abolition of an obstacle to life's progress. Religions do offer many alleviations to the afflicted; and religious teachings are essential for those comforted by theology and immutable creeds, and who want assurances concerning what happens after death. But, on these subjects, Shinto says nothing except to indicate that Divine Spirit is immortal. Shinto carries Divine Spirit forward into the complications of self-creative material life and does not interest itself trying to carry life backward into immaterial Divine Spirit because to Shinto all existence whether material or immaterial, always is Divine Spirit.

Hirata, trying to associate Shinto with theology, apparently was under influences similar to those which caused Motoori to make man subservient to Heaven. Satow summarizes Motoori's belief as meaning that "all that comes to pass in the world, whether good or bad in its nature is the act of the gods (Kami) and men have generally little in-

¹ *Revival of Pure Shinto*, pp. 235-6.

fluence over the course of events."¹ This is a creed of mechanism alien to Shinto. It is taken from foreign conceptions of a dominating godhead; and if the Japanese people had allowed such an influence to control them, Japan never could have developed the capacity for creative action which has caused her rise to power in the world. It is curious that Hirata and Motoori, who sought so earnestly to eliminate foreign authority from Japanese thought, should have been influenced, in their turn, by ideas originating in foreign cultures and imported into Japan. Both contributed much to stimulate a new interest in Shinto, but neither understood the profound meanings of Musubi in Shinto; nor did they read aright the many rejections of omnipotent power contained in the Shinto mythology, more especially the implications in the tradition about Amaterasu's experience in the cave.

MEANING OF NORITO

Satow says *norito* is from the verb *nori*, "to say," which occurs in the modern Japanese word *na-nori*, "to say one's name."² It is possible to deduce from this derivation the implication that in pronouncing the name of any Kami in a *norito*, directly or indirectly, one's own name is being uttered, as though Divine Spirit were speaking to Divine Spirit. Hajime Hoshi asserts that "*nori* is etymologically identical with *nobu*, 'extend;' *noberu*, 'set forth,' and *norito* (Shinto ritual); and has the meaning of expanding ideas in one's head towards the outside."³ That is to say, it is an expression of an inner idea, which originated within the mind and was not taught mankind by Heavenly

¹ Revival of Pure Shinto, p. 196.

² Ancient Japanese Rituals, p. 7, note.

³ Japan: A Country Founded by Mother, pp. 74-5.

Kami. Motoori denied there is any evidence that Heavenly Kami taught *norito* to priests, one of Motoori's many fruitful assertions despite his occasional unconscious acceptances of foreign ideas.¹ There is nothing in the Shinto mythology to imply that *norito* were given to man from Heaven as a way of opening the minds of Heavenly Kami to human petitions. Motoori derives *norito* from *nori*, "to say" or "to pronounce," used either by a superior addressing an inferior or the reverse.² It is not, therefore, an appropriate word to mean worship, which cannot contain an idea of a superior addressing an inferior.

Satow says Hirata uses the word *wogamu* to express "worship," deriving it from *wori-kagamu* signifying "to bend," which Satow says is better rendered by "bow down."³ But, in Shinto ceremonies there is no bowing down. Bending is much the more appropriate word. To bow down suggests a form of prostrating oneself, as in religious worship, or the Chinese "kow-tow." But, to bend is derived from a social custom, the Japanese always bending in polite greetings among themselves; and the same form of respect is observed before Shinto Shrines, as though Divine Spirit were paying respect to Divine Spirit. Indeed, in Shinto, the ceremonial is based on forms used in human social intercourse, where there is recognition of superior men while at the same time self-respect requires that whether superior or inferior, all are equally humankind. So, in Shinto, there are superior and inferior Kami, but all are equally Divine Spirit. "

Norito, interpreted as prayer calling for a Heavenly answer, cannot be based on the Shinto mythology, for in the above example given of the use of a liturgy, no response

1 Satow, quoted in *Ancient Japanese Rituals*, p. 7, note.

2 *Ibid.*

3 *Revival of Pure Shinto*, p. 238, note 51.

from Amaterasu resulted. Amaterasu ignored the liturgical petition of the Heavenly Kami, and continued in the cave.

She was brought out in the end by an appeal to feminine curiosity, when the solemnity of the ceremony gave way to hilarious laughter. All other devices having failed, Ame-no-uzume-no-Mikoto, "Heavenly-alarms-female-Mikoto," performed a comic dance, in an attire that must be described as a satire. The Kojiki says she made a sash of clubmoss, a head dress of a spindle-tree and a bouquet of bamboo grass. Then she exposed her body and stamped upon a sounding-board before Amaterasu's cave. The Kojiki states, "she made it resound and doing so as if possessed by a Kami."¹ The meaning is that Uzume-no-Mikoto gave a parody of "divine possession" or a spiritual trance, belittling such fraudulences as unworthy of serious attention. This condemnation of magical incantations so early in the Shinto tradition shows a controlling influence of the Musubi spirit, which relies on creative action and not on superstitious debasements for progress. Uzume-no-Mikoto's comic imitation of a trance may have caused magical incantations to be included among earthly offences listed in the Oho-Harahe, the Great Purification ceremony of Shinto. Her dance, likewise, is considered to have been the origin of the miko dancing girls' much more stately performances at modern Shinto Shrines, which thus may be considered to represent Shinto's condemnation of magical practices.

As Uzume-no-Mikoto continued her performance, the Plain of High Heaven shook while the eight hundred myriad Kami laughed together. Their initial fear when Amaterasu hid herself, which yielded to a ludicrous parody of divine possession, probably means there was

dim memory of a former era when an eclipse terrorized the people; but, as they saw no permanent mischief followed, the people become merry and laughed their fears away. The harmlessness of the eclipse may have caused the primitive minds to realize for the first time, the uselessness of incantations and divine possessions for protection against evil; for, Uzume-no-Mikoto's dance represented this understanding. Its lesson, however, still has to be learned by very many Japanese.

AMATERASU'S EMERGENCE

Amaterasu was amazed at the shouts of merriment outside her cave. Slightly opening the door of the Heavenly Rock-Dwelling, the Kojiki says she exclaimed:

"Methought that owing to my retirement, the Plain of High Heaven would be dark and likewise the Central Land of Reed-Plains would all be dark; how then is it that the Heavenly Alarming Female makes merry and likewise the eight hundred myriad of Kami all laugh?"¹

Amaterasu's perplexity and her puzzled ignorance show that while she had hid herself in the cave, she did not know what was happening on the other side of the door. Here is the culminating proof that no conception of omnipotence or absolutism exists in Shinto. If the Shinto tradition had considered Amaterasu, as the Ruler of Heaven, to be endowed with supreme universal knowledge, it would not have been necessary for her to have had to open the door of the Heavenly Rock-Dwelling to know what was happening outside. She was ignorant of the cause of the laughter of Heaven within a few feet of where she remained inside the cave. Only the door was

¹ P. 70.

between her and the other Kami; and omnipotence is not blocked by a door, if it exists at all. Amaterasu could not have been considered by the Shinto tradition to possess omnipotence, since that belief would have destroyed the Musubi conception of self-creativity and self-development. Omnipotence is machine-made knowledge, for if knowledge is realized in advance, then what is to happen must be under control. But, without omnipotence, the absolutely new can arise in the future, through Musubi, not to be known until it comes into being. This meaning of Musubi carries with it a denial of absolutism, even in the personality of the Heavenly Ruler.

As soon as Amaterasu opened the door of the Heavenly Rock-Dwelling, there followed another denial of absolute knowledge. Uzume-no-Mikoto, answering Amaterasu's query concerning the cause of the Kami laughter, said: "We rejoice and are glad because there is a Kami more illustrious than Thine Augustness," according to the Kojiki's version.¹ At this, the mirror which had been made, was shown to Amaterasu, who gazed upon her own likeness in astonishment and gradually came forth. Amaterasu thus showed she did not know what a mirror was and did not recognize her own reflection in the polished metal. She was ignorant of one of the chief aids to woman in making herself aesthetically attractive. As she peered into the mirror, her hand was grasped and she was drawn away. She allowed herself to be removed in this manner from the cave, puzzled by the reflection of her own countenance.

The appeal to Amaterasu's curiosity, which was so successful, has an important Shinto meaning. Among all the causes of human progress, none has been more continuous

¹ P. 70.

or more stimulating than curiosity. The power of curiosity is due to the Musubi impetus which ever seeks new knowledge. Japan's advance from primitive times to the present has been due largely to the national trait of curiosity, the desire to add to knowledge, which had its first example in Amaterasu's exit from the cave.

As Amaterasu was led further outward, a rope was stretched behind her, and the Kojiki says she was told: "Thou must not go further in than this!" Here was a command, issued to Amaterasu on behalf of all the Kami, which carries the implication again that democracy really exists in Heaven and Amaterasu exerts no autocratic authority over the other Kami. This rope, called in the Kojiki, shiri-kume-naha, is represented at Shinto Shrines by the twists of straw which hang in front of the Shrines, named shime-naha. Chamberlain says shime-naha is a corruption of the old term shiri-kume-naha.² Kato and Hoshino, in their translation of the Kogoshui, suggest the word shime, "straw rope," may mean "to forbid," as shimenno means "forbidden field."³

In this sense, the shime-naha is the Shinto emblem of the freedom of Divine Spirit from omnipotent control. It marks the continuous presence of the impetus of democracy in Shinto from the very beginning of Heavenly government. The rope was used by the Heavenly Kami to persuade Amaterasu never again to hide her rays which are required for humanity's self-development. The rope thus shows Divine Spirit, in its democratic union of power, confers on all the right of liberation from any obstruction to the progressive movements of life and personality.

When Amaterasu came forth, says the mythology, Heaven

¹ P. 70.

² Kojiki, p. 70, note 34.

³ P. 63.

and Japan again became light. There is no record in the Shinto tradition of Amaterasu thereafter ever trying to resist the democratic appeal that she must remain loyal to her austere duties. Amaterasu thus accepted as a perpetual precedent, the democratic judgment of the first Shinto popular assembly, without demur.

So, for Shinto, the Unifying Kami Personality cedes self-government to the people, as individual Mikoto, who, however, are united through the Divine Ancestral Line. Thus Shinto government has spiritual as well as political meanings and may best be called Kami Democracy.

The frankness with which the cave tradition is related still further emphasizes the Shinto respect for freedom. Throughout the Kojiki and Nihongi, whether Heavenly or earthly Kami activities are described, the fullest liberty of expression is allowed. No effort is made to censor incidents, regardless of the ranks of the persons concerned. Freedom of thought prevails throughout the mythology. There is no attempt to depict even Amaterasu, herself, in any other than a natural manner, hiding nothing about her personality. Her Heavenly rank is not based on concealment. When she attempted to secrete herself, her desire met with failure. The eight hundred myriad Kami of Heaven's democracy insisted that the Heavenly Ruler must remain ever present in public among all her followers, and not live in isolation and solitude, screened from all eyes. Otherwise, Amaterasu's encouragement of democracy among the Heavenly Kami could have been negated by a few subordinates, pretending to act in her name, but really doing their own will, which she, in darkness, would not have detected, to the grave detriment of Shinto.

CHAPTER VII



ARA-MITAMA AND NIGI-MITAMA

Susano had resented too impetuously what he considered to be an injustice at his trial. But, Amaterasu, herself, pronounced no penalty. In accordance with the Heavenly democratic practice, the Heavenly Kami "took counsel together," and the Kojiki says they levied on Susano a fine of one thousand tables, pulled out his toe nails and finger nails, cut off his beard and expelled him from Heaven.

The Nihongi, in one version, says Susano was "fined in the articles required for the ceremony of purification. . . . Of his spittle he made white soft offerings and of his nose-mucus he made blue soft offerings with which the purification service was performed."¹ This statement is seemingly a late interpolation: Susano insulting Amaterasu by parodying Shinto offerings with his exudations.

SENSE OF THE PENALTIES

In reality, the penalties inflicted on Susano represent exactly what agriculturalists would like to do after a great storm had ruined their crops. They would like to compel the storm to pay for its havoc by an immense fine. They would desire to remove the storm's claws so as to reduce future damage. They would wish to keep the storm

¹ Vol. I, p. 48.

too juvenile to grow a beard, so that future rains might remain gentle. These are the real meanings of the punishment, not Heavenly torture imposed at an imaginary Shinto ceremony of purification. Susano's expulsion from Heaven means the rain descending from the clouds to earth. The Nihongi -no longer trying to rationalize about the episode- shows this meaning clearly. It says that at the time of Susano's expulsion, he "made a broad hat and rain-coat;" adding, "this was the time of continuous rain. . . The wind and rain were very violent."¹

The storm's damage represents the rough side of Susano's character; but after he descends to earth, his gentle personality becomes revealed. In Shinto, everyone possesses Ara-Mitama, "Rough-Divine-Spirit," and Nigi-Mitama, "Gentle-Divine-Spirit." Chamberlain, in the Kojiki, quotes Motoori as emphasizing that Ara-Mitama and Nigi-Mitama are not two different spirits, but are "various manifestations of the same individuality."² Susano is the first personality in the mythology to demonstrate this fact of man's double nature, which is part of the universal Kami character.

SUSANO'S DESCENT TO EARTH

But, in human experience, the change from roughness to gentleness, or the reverse, is not usually abrupt. It is gradual. The intermediate stage seems represented by Susano's impetuosity again breaking out on his way to earth. He begged food, says the Kojiki, of Oho-ge-tsu-hime-no-Kami, "Princess-of-great-food-Kami;" and she took dainty things from her nose, mouth and fundament, and offered them to him. But, Susano thought she was

¹ Vol. I, p. 50.

² P. 282, note 9.

offering him filth, and killed her. The myth may represent a violent rain killing the crops and stirring up the night soil of the fields. But, it may also signify that night soil for fertilizer makes food filthy or unhygienic, and this fact roused Susano's ire.

Upon the death of Oho-ge-tsu-hime-no-Kami, says the Kojiki, there were born from various parts of her body, silkworms, rice-seeds, millet, small beans, barley and large beans. Her "death," therefore, meant no more than temporary disruption of the agricultural fields by the heavy rain, as if to imply that in vegetation, there is really no death, life perpetually renewing itself through the seeds which fall from the mature plants. Indeed, this same Kami of Food appears a little later in the mythology as if, she, herself, were "reborn."¹ After she was "killed" by Susano, her outpourings were taken and used as seeds for fresh planting, states the Kojiki, by Kami-musubi-mi-o-ya-no-Mikoto, a longer title for Kami-musubi-no-Kami, the second of the Musubi Kami mentioned at the beginning of the Kojiki. Kami-musubi-no-Kami thus seems to be acknowledged as the Kami of self-production of vegetation.

The name of the Food Kami, Oho-ge-tsu-hime-no-Kami, is the same name which the mythology gives, in an earlier passage, to one of the divisions of Shikoku, without the Kami title. A possible inference may be drawn that at one time, Susano visited Shikoku, as a historical personage. If so, he did not make his permanent home there, since his associations are predominantly with Izumo, in the mythology.

The Kojiki states that after killing the Food Kami, Susano descended to Tori-Kami, at the head water of the

¹ Kojiki, p. 110.

River Hi, in Izumo. Hi or Hii is the largest river in Izumo; and Chamberlain says the name is supposed to be derived from Hi-haya-bi-no-Kami, "Fire-swift-Kami," born from the blood of the Fire-Kami killed by Izanagi for causing Izanami's death.¹ This derivation suggests a meaning which finds its explanation later in the mythology.

SUSANO AND KOREA

The Nihongi, in one of its accounts, states Susano first descended to Silla, a Korean kingdom, and not liking it there, crossed to Tori-Kamu no Take, by the upper waters of the River Hi, in Izumo.² Thus, while both the Kojiki and Nihongi mention the same place as Susano's arrival ground in Izumo, the Nihongi definitely associates him with Korea. The Nihongi further states that Susano was accompanied to Silla -Korea- by his son, Iso-takeru-no-Kami, "Fifty-courageous-Kami," who had not been previously mentioned, but whose name implies a company of warrior followers of Susano. The Nihongi adds that Susano "took clay and made of it a boat," which he used for crossing to Izumo. Boats, however, are not made of clay, except, perhaps, to fill the interstices against leakage; and the mention of clay at this point, may have a significant meaning. The second son born at the Susano birth trial, Ame-no-hohi-no-Mikoto, is said in the Nihongi, to have been the ancestor of the Izumo-no-Omi (chieftains), and also the ancestor of the Hashi-no-Muraji. Aston says Muraji is a title of honor, while Hashi, also read Hanishi or Haji, means "clay worker."³ Thus, it is possible the mythology means to suggest that the clay workers, over whom

¹ Kojiki, p. 72, note 2.

² Vol. I, p. 57.

³ Nihongi, Vol. I, p. 36, note 3.

Susano's second offspring had control, made the boat for Susano's crossing to Izumo; and because of their profession, it was called a clay boat. In this case, Ame-no-hohi-no-Mikoto may have been a Korean, which would clarify his later appearance in the myth when he is sent from Heaven to subdue Okuninushi, in Izumo, but, instead of obeying the Heavenly command, he became one of Okuninushi's attendants.

The Nihongi says Iso-takeru-no-Kami brought seeds from Heaven, but did not plant them in Korea, reserving them for Japan. Here is a suggestion of jealousy between Korea and Izumo beginning to show itself in the myth. The Nihongi continuing, says Susano declared there were gold and silver in Korea, but he would give Japan "floating riches," in the form of trees, which seems to imply boats, probably for fishing and for conquering Korea or raiding the coast.¹ The Nihongi's somewhat detailed account seems to point to Susano with some degree of definiteness, as one who had renounced Korea for Izumo, like a leader of an overseas expedition of original settlers seeking to identify themselves completely with their new homes in Izumo.

Korea or Kara, is said to mean phonetically, "from;" and so in ancient times may have meant the country from which settlers reached Japan. An Izumo legend says land was pulled from Korea to add to Izumo's area, whence is derived the word kunibiki, "country pulling." But, the real meaning may be that far back in history, Korea was joined to Izumo or the two were much nearer together than now. Hence, country pulling might refer to later times, when the strait between them widened and Izumo "pulled away" from Korea. Other Izumo traditions about

¹ Vol. I, p. 58.

Izumo and Korea seem to make it certain that a relationship existed between them in distant ages leading to rivalry.

THE EIGHT-HEADED SERPENT

The Kojiki says when Susano arrived at the River Hi, in Izumo, some chopsticks came floating down the stream, thus immediately identifying Susano, in Izumo, with food. Susano proceeded along the river and came upon an old man, Ashi-nadzu-chi, "Foot-stroking-Elder," and an old woman, Te-nadzu-chi, "Hand-stroking-Elder." They had with them their daughter, Kushi-nada-Hime, "Wondrous-Inada-Princess." Ina-da means "ricefield," so that the tradition seems to be referring to rice culture as well as to people. The names of the old man and woman emphasize this interpretation, for foot stroking and hand stroking are exact descriptions of the way farmers and their women attend to the rice sprouts in the paddy fields.

The old man and woman were crying, as Susano approached. The old man explained he had originally, eight daughters; but the "eight-forked-serpent of Koshi," came every year and devoured one, and it was now the serpent's time to come again. The derivation of Koshi is obscure, but Chamberlain indicates it was not regarded as part of Japan proper.¹

This sad story of the young Inada Princess waiting to be the victim of the serpent revived in Susano his Nigi-Mitama, his "Gentle-Divine-Spirit." He became the protector of the maiden in distress. Susano asked what the serpent looked like, and the Kojiki says the old man answered:

¹ Kojiki, p. 73, note 10.

"Its eyes are like aka-kagachi (red berry of the hohodzuki, the winter cherry);¹ it has one body with eight heads and eight tails. Moreover, on its body grows moss, and also hi-no-ki (a coniferous tree) and cryptomerias. Its length extends over eight valleys and eight hills; and if one looks at its belly, it is all constantly bloody and inflamed."² Eight, in this association, means "many."

Here is a description of a river bed extending across valleys and hills, with moss, shrubs and trees growing along its banks. Their branches, hanging over the river, suggest they were on the stream's back. The eight heads and tails indicate tributary streams. The Kojiki describes the monster as the "eight-forked" serpent; and the Nihongi, too, uses the word "forked" in its description.³ "Forked" applies to a serpent's tongue, and also to the subsidiary streams of large rivers. The mention of the serpent's eyes as being like the red berry of the winter cherry, gives fierceness to the serpent and also may apply to the post-summer season for harvesting. The serpent's belly, constantly bloody and inflamed, means the clay of the river bed, made red from the iron deposits in the soil. The fact that the river bed was so clearly distinguished indicates the water was very low- the drought had almost reached its full: showing the serpent was now coming.

Thus, the serpent meant a drought, which came annually, drying up the streams and devouring the ricefields by ruining the harvests. Near Matsué, the largest modern city in Izumo, the Tsunomori Shinto Shrine bordering on Lake Shinji possesses some relics which are traditionally regarded as the bones of the serpent of Koshi. They resemble large petrified vertebrae, and may be porous stones. When

1 Chamberlain, Kojiki, p. 74, note 13.

2 P. 73.

3 Vol. I, p. 53.

there is a local drought, the "bones" are placed in a basket and lowered into Lake Shinji, to entice the rain-Susano- to come. This symbolic "drowning" indicates the serpent was associated with the idea of a drought.

Susano asked permission to marry Kushi-nada-Hime, representing the nuptials of the rain and young rice, which produce the grain. The father consenting, the Kojiki says Susano changed the maiden into a comb which he stuck in his hair. Chamberlain says there is here a play on words, for Kushi, in the maiden's name, means not only "Wondrous," but also "Comb." Another meaning, too, exists, associated with the Shiki's description of combs stuck in ricefields against illicit claimants, as shown during Susano's ravages in Heaven. Turning the Ricefield Princess into a comb meant that Susano, as the rainstorm, asserted his right to the fields against the effort of the serpent of drought to acquire them.

Susano then arranged to slay the serpent if it disregarded the comb warning. He told the old couple to prepare eight vats of strong liquor, placed apart for the serpent's eight heads. The liquor, made from rice and water, thus is not inappropriately associated with the attack. The serpent came, drank the liquor and lay down and slept, intoxicated. Susano, thereupon, drew his sword and slew the monster, "so that the River Hi flowed on, changed into a river of blood," says the Kojiki. "Flowed on," seems to imply the river's revival after the drought. Its likeness to a river of blood means Susano, as the rain, descended with such power that the iron-red clay of the river bed was so churned up as to give the water a red appearance, like blood. If Susano be interpreted also as a person in this episode, saving the young rice maiden from death, then he may be called the first Bushido Knight in Japanese history, uniting his Ara-Mitama and Nigi-Mitama.

His Rough-Divine-Spirit killed the serpent, and his Gentle-Divine-Spirit rescued the rice.

THE SERPENT'S SWORD

Susano found in the middle of the serpent's tail, a sword which the Kojiki calls *Kusa-naki-no-tachi*, "Herb-quelling-great-sword." This name, however, originated much later when the sword was used by *Yamato-take-no-Mikoto* during the reign of the Emperor *Kei-ko*. The *Nihongi* more exactly calls the sword *Ama-no-mura-kumo-no-Tsurugi*, "Sword-of-gathering-clouds-of-Heaven;" and repeats the name in association with *Yamato-take-no-Mikoto*, in shorter form, *Mura-kumo*, "Assembled-clouds."¹ This title associates the serpent's sword directly with *Susano*, as the rain clouds. It suggests, indeed, that it was his sword or that he made it. The power of water previously was likened to a sword in the mythology, when *Izanagi* killed the *Fire-Kami*. So, there would be some consistency in making *Susano* represent not only the producer of rain but also the producer of swords in *Izumo*, due to iron ore being found through the river bed's iron-red clay, made conspicuous by torrential rains.

The sword with which *Susano* killed the serpent, as distinct from the sword in the serpent's tail, is called in the *Nihongi*, *Worochi-no-Kara-sabi*, "Serpent's-Kara-blade."² *Kara* means *Korea*, so it may be inferred *Susano* brought from *Korea* the art of sword-making and introduced it into *Izumo*, which has excellent iron ore. The serpent's tail sword represents this industry in *Izumo*.

The first mention of swords in the *Kojiki* occurs when

¹ Vol. I, p. 53, note 3; p. 205, note 3.

² Vol. I, p. 57.

Izanagi is described as slaying the Fire-Kami. The name of the River Hi has been presumed to be associated with Hi-haya-bi-no-Kami, the Fire-swift-Kami, born from the Fire Kami's blood; so, there appears to be some association between Susano's adventure by the River Hi, leading to the finding of the serpent's sword, and the discovery of the use of fire to which Izanami gave birth, mentioned in the mythology simultaneously with metal and clay. The implication that Izanami's death happened in Izumo strengthens the connection.

The mythology thus seems to use the serpent narrative not only to show a heavy rain saving the ricefields from drought, but also to recall a vague tradition that Izumo was the place where the first Japanese swords were made, after Korean patterns, and in association with mastery over fire forging. The first domestic sword, so terrorizing to aborigines, might well have been thought to have come from a fabulous monster. The serpent's sword was presented to Amaterasu by Susano and later formed one of the three Divine Treasures of Japan. Such consideration paid to it, suggests its value lay in its representative character as Japan's first home forged weapon.

The sword is not normally called Kami or Mikoto. The mythology, calls swords "Ame," Heavenly, or "Mi" or "Kamu," signifying Divine,¹ but not Kami or Mikoto. It is not normal for articles of general use to be persistently given the Kami title. Basic materials are Kami, as for instance, Metal-mountain-Kami and Clay-viscid-prince-Kami; but a metal weapon or a clay plate would not ordinarily be called Kami. Such articles find their Kami significance in the original substance, so that constant repetition of Kami is avoided. Thus, though swords may not carry the Kami

¹ Kojiki, pp. 40, 76, 118.

suffix, in the mythology, nevertheless, like all else in the universe Shinto considers them Divine.

After slaying the serpent, the Kojiki says Susano built himself a palace at Suga, which seems to rank him as a tribal Chieftain. Here, states the Kojiki, he uttered the saying: "My august heart is pure." Chamberlain interprets the meaning to be, "I feel refreshed," the Japanese expression being *suga-sugashi*.¹ Both meanings are appropriate. Having been expelled from Heaven, when he considered himself to be innocent, Susano might well regard his heart as pure, after he had so beneficently rescued the rice maiden. By ridding the land of drought, he had refreshed the ricefields and so must have felt refreshed, himself. The site of his palace, Suga, could be derived from *suga-sugashi*, as though to imply his residence, like himself, was pure and refreshing.

As the palace was being constructed, clouds arose, representing Susano's personality as the rainstorm and his and the rice maiden's nuptial chamber. The clouds inspired Susano to compose the first Japanese poem:

Eight clouds arise. The eight-fold fence
Of Izumo makes an eight-fold fence,
For the spouses to retire.
Oh! That eight-fold fence.²

The verses contain a pun, since Izumo means "clouds which come forth," while clouds also refer to Susano. This Ode to Matrimony applies to Susano, the concealing raincloud, vivifying his wife, the young rice. "Eight" means manifold. Thus, the Shinto mythology again emphasizes its never-ending interest in marriage whence life renews itself on earth.

¹ Kojiki, p. 76, note 1.

² Chamberlain's translation, Kojiki, pp. 76-7.

Susano appointed the Foot-stroking-Elder to be the headman of his Suga palace, the Kojiki says, bestowing on him the name, Inada-no-miya-Nushi Suga-no-ya-tsumimi-no-Kami, "Master-of-Inada-Shrine Eight-eared-Suga-Kami." This title carries the suggestion that Susano created the idea of House Shrines in Japan, and Izumo was the first part of Japan to have such a Shrine, which seems to have been here incorporated in Susano's palace. Thus began the old Shinto custom of considering a house to be also a Shrine, as, indeed, it is, in the true Shinto sense that everyone is Divine Spirit. The Foot-stroking-Elder may be considered to have been the original Shinto priest of Japan- a happy choice, making a tiller of ricefields the first recognized Shintoist, for rice may be considered symbolically by an agricultural people to be the Ever-sustaining-life-Kami.

Thereafter, Susano begat children. The Kojiki says that by Kushi-nada-Hime, he had a son called Ya-shimazhi-nu-Mi, "Eight-island-Ruler." Eight-islands is a general term referring to Japan, and so would carry the meaning that Susano's sway extended beyond Izumo. There are indeed, local traditions associating him with other provinces. The Nihongi says he had two daughters, Oho-yatsu-Hime, "Great-house-Princess," and Tsuma-tsu-hime-no-Mikoto, nail or hoof Female-Mikoto, who dispersed the seeds of trees and crossed over to the land of Kii- which means trees. This reference to trees seems related to the earlier statement of Susano's son, Iso-takeru-no-Kami, "Fifty-courageous-Kami," that he would not plant seeds in Korea but reserve them for Japan. The mention of Kii also implies that Susano may have brought from Korea knowledge of how to cultivate forestry which he spread beyond Izumo. Reference to the Great-house-Princess suggests the development of home life; while hoofs, as

a possible interpretation of the name of Susano's other daughter, indicates domestication of animals. Primitive development of the land thus had begun.

The Kojiki says Susano also married Kamu-oho-ichi-Hime, "Divine-great-majesty-Princess," daughter of Ohoyama-tsu-mi-no-Kami, "Great-mountain-possessor-Kami," one of the children of Izanagi and Izanami. By her he had two children, Oho-toshi-no-Kami, "Great-harvest-Kami," and Uka-no-mi-Tama, "August-food-Spirit," whose names represent agricultural development under Susano's rule. At this point, the Kojiki leaves Susano, engaging in the work of primitive cultivation.

APPEARANCE OF OKUNINUSHI

The Kojiki now turns to Okuninushi, the greatest Ruler of Izumo, placing him six generations after Susano and the Wondrous-Inada-Princess. The Kojiki gives him five names, which refer to his impressive reputation: Ohokuni-nushi-no-Kami, "Master-of-great-land-Kami;" Ohonamuji-no-Kami, "Great-name-possessor-Kami;" Ashihara-shiko-wo-no-Kami, "Reed-plains-Kami;" Yachihoko-no-Kami, "Eight-thousand-spears-Kami;" Utsushikuni-tama-no-Kami, "Spirit-of-living-land-Kami." For the sake of convenience, these names have been shortened to Okuninushi.

Though he appears six generations later than Susano, nevertheless, the tradition causes him to marry one of Susano's daughters, at a very important point in his career. It is possible to believe that in the distant past people lived longer and retained their vigor more lastingly than now. But, how could Okuninushi, if separated by six generations from Susano, have possibly married one of his daughters? It is not improbable that the geneology

placing Okuninushi six generations after Susano was wrongly compiled, rather than the marriage being an error. For, it would seem that the mythology wishes Susano and Okuninushi to be considered as representing the older generation and the younger generation, symbolizing through marriage, evolution of progress in Izumo.

Okuninushi personifies an age that was beginning to advance beyond the primitive period of Susano's descent to Izumo. Nature and man both were represented by Susano; but with the appearance Okuninushi, the mythology passes to man as a human being with no more than normal attributes, marking an advance in primitive thought. If Okuninushi were not a real personality, at least he represents a maturing type of leadership in early Japan; and the mythology is entitled to make his individuality real in the sense of personifying an era of progress, following the earlier Susano period of the arrival of primitive settlers in Izumo. The Okuninushi traditions show a developing intelligence which had passed beyond the primitive stage and was reaching forth to comprehend the mystery of self and the universe. Through Okuninushi can be discerned the expanding influence of Shinto among the early Japanese.

The traditions indicate Okuninushi was born in Izumo, making him the first purely native Japanese to play a prominent part in the mythology. His personality typifies the national character. It shows strength of will, benevolence, courage, progressiveness, naive simplicity, spirituality, love of children- the Kojiki says he was the father of one hundred and eighty offspring.¹ He made the land and then surrendered his own native Izumo as a patriotic contribution toward the eventual unification of all the

¹ P. 124.

Japanese provinces into a single whole. He might be called the first Genro, "Elder Statesman," of Japan.

Okuninushi's appearance in the mythology is associated at the outset of his career with marriage, the ever-recurring note in the Shinto tradition of expanding life. He is described in the Kojiki as having eighty brothers, who left the land, each wishing to marry Yakami-Hime, "Yakami-Princess," in Inaba. The derivation of Yakami is uncertain; but Chamberlain notes in the Kojiki, that Motoori suggests Inaba, a province near Izumo, may be derived from Ina-ba, "Rice-leaves."¹ The eighty brothers may thus represent an expedition to annex neighboring rice lands.

The Kojiki states that as the eighty brothers departed, "all left the land to Oho-kuni-nushi-no-Kami;" but immediately afterward, the Kojiki adds that the eighty brothers took Oho-na-muji-no-Kami -another of Okuninushi's names- with them as luggage carrier.² This apparent confusion is not such in reality, though the name Oho-kuni-nushi-no-Kami, "Master-of-the-great-land-Kami," was not given to Okuninushi until considerably after, when Susano showed him how to subdue the eighty brothers.

The myth really means to say that eventually the eighty brothers all left the land to Okuninushi- leaving it or yielding it to him after their final defeat. The statement's right place is later. The mythology shows such disregard for sequence, several times. The present purpose seems to be due to a wish to indicate at the commencement of Okuninushi's adventures that he triumphs in the end, however dangerous his experiences may appear. The name given to Okuninushi, in the Kojiki, as

¹ P. 82, note 2.

² PP. 81-2.

the luggage carrier, Oho-na-muji-no-Kami, "Great-name-possessor-Kami," continues to be his title until he becomes Master of the Land; and it may indicate that he inherited a locally great name at birth, through his family, as well as emphasizing the great name he made for himself. His father, according to the Kojiki, had the distinguished title of Ame-no-fuyu-kinu-no-Kami, "Heavenly-brandishing-prince-lord-Kami," and his maternal grandfather must likewise have been an important Chieftain, for his name was Sasu-kuni-oho-no-Kami, "Great-small-country-Kami."¹

THE WHITE HARE OF INABA

Arriving at Cape Keta, the eighty brothers found a naked hare, its fur stripped off. Their Ara-Mitama caused them to tell the hare to bathe in sea water and lie on a mountain slope exposed to the wind. The salt water dried on the skin, which the wind split open; and Okuninushi, following the brothers, discovered the hare weeping with pain. The hare told him it had wished to cross from Oki Island, but had no means of doing so. It had deceived the sea wani monsters by saying: "let you and me compete and compute the number of our tribes."² The wani then lay in a row, from Oki Island to Cape Keta, to allow the hare to count them as he ran across their backs. On landing, the hare taunted the wani with being tricked; and the last wani had stripped off all the hare's clothing—its fur. The animal called forth Okuninushi's Nigi-Mitama so that he advised the hare to bathe in fresh water and roll about in the sedge pollen by the river. The hare did so and was cured; whereupon it informed Okuninushi that he,

¹ PP. 80-1.

² ⁴Kojiki, p. 82.

and not his brothers, would get the Yakami-Princess, a prediction that was fulfilled.

The eighty brothers, urging the hare to bathe in salt water, with exposure to the wind, probably meant the hare should leave Japan and return to its home. Chamberlain says Keta, in the name Cape Keta, means yards of a sail;¹ and this would imply a sea voyage. Okuninushi, showing the hare how to cure itself, in fresh water, implies he invited the hare to remain in Japan.² The hare may represent a migration to Japan of a tribal group, for the animal speaks of its "tribe." The wani may have been boatmen who aided the hare tribe to cross to Japan, and then took all the possessions of the tribe, possibly because of a dispute about payment.

The attitude of the eighty brothers may indicate rejection by them of movements to bring into the newly developing country additional groups of overseas settlers. The eighty brothers wanted all the land for themselves. Okuninushi, however, welcomed fresh immigrants. The hare can also represent Ainu, the mysterious aborigines of Japan, credited with some Caucasian traits. The tradition speaks of the "white" hare of Inaba. This may refer to its bare skin, with the fur taken off; or, it may imply either Ainu or mainland migrants with Caucasian ancestry. There may have been Ainu or Caucasian mainland people on Oki Island, desiring to reach Japan; but not being boatmen, they had difficulty crossing.

Okuninushi's help, in this case, might mean he sought an Ainu military alliance through the hare tribesmen for future use, and the hare's prediction that Okuninushi would get the Yakami-Princess may show this was one

¹ Kojiki, p. 82, note 3.

² The author is indebted to Professor John Eills for suggesting these meanings of the salt and fresh water.

of the terms of the alliance. The story that Okuninushi cured the hare doubtless initiated the later tradition associating Okuninushi with medicine for curing animals as well as humans. In his next adventures, he, himself, is cured of frontier injuries.

ATTEMPTS TO KILL OKUNINUSHI

The eighty brothers, meanwhile, had arrived at the home of the Yakami-Princess, but were dismissed by her with the words, in the Kojiki's version: "I mean to marry the Great-name-possessor-Kami." Her straightforward answer to the pleas of the eighty brothers shows the strong position of women in early Japan and indicates, again, that they could select their husbands for themselves, without parental control over their desires. The eighty brethren then conspired to kill Okuninushi.

They met him at Mount Tema, whose meaning is unknown, in Hahaki, which has been described earlier in the Kojiki as being on the border of Izumo.¹ They told him a red boar dwelt on the mountain and ordered him to catch it as they drove it away, otherwise they would slay him. They heated a large stone, rolled it down the mountain and when Okuninushi caught it, the Kojiki says he was burned to death. Then, the mythology adds Okuninushi's parent -his mother probably is meant- went up to Heaven and entreated Kami-musubi-no-Kami, the second of the two Musubi Kami, who sent Kisa-gahi-Hime, "Cockle-shell-Princess" and Umugi-Hime, "Clam-Princess," to revive him. The Cockle-shell-Princess scorched and ground to powder her shell and the Clam-Princess carried water and smeared Okuninushi as with mother's milk so

¹ P. 37.

that he became a beautiful young man.

The real meaning of the story may refer either to a hunting expedition where an attempt was made to kill Okuninushi, or to an actual encounter with a wild boar. Okuninushi's wounds may have been so serious that he was thought to be beyond human aid, and so was accounted dead. His parent's appeal to Heaven is a fanciful way of showing maternal anxiety. The important part of the myth is its mention of aid coming from Kamimusubi-no-Kami, the Divine Spirit of self-production and self-creativity, who has been associated previously in the Kojiki with the growth of seeds,¹ and now is named in connection with animal life. The interposition of one of the two Musubi Kami implies self-creativity, and the myth perhaps indicates the salve was made by Okuninushi or one of his family to cure injuries from fire and wild beasts and he was the first beneficiary. So may have developed Okuninushi's traditional fame as the first physician mentioned in the mythology.

The eighty brothers again caught the young man and put him in a wedge of a tree which they had cut down, says the Kojiki, torturing him to death. But, his mother released him and restored him to life. The Kojiki states his parent then declared to him: "If thou remain here, thou wilt at last be destroyed by the eighty Kami."² The remark would be meaningless if a way really had been found of bringing Okuninushi back to life. The implication must be that Okuninushi's injuries had not meant his death with the miracle of restoration, but had been so serious as to be nearly fatal; and his parent was advising him not to wander about in dangerous company

¹ P. 71.

² P. 85.

or he surely would be killed.

The two adventures of Okuninushi represent the perils of hunting and felling trees, which were constantly present in primitive times, and also the danger of handling fire unskilfully, which had previously been emphasized in the story of the death of Izanami-no-Kami. They show the primitive conditions of life when Okuninushi was a youth and before he had begun to develop the land.

Okuninushi, so obviously not yet mature, was told by his parent to seek refuge in the home of Oho-ya-biko-no-Kami, "Great-house-prince-Kami," in the Land of Ki, says the Kojiki; and Chamberlain adds that this Kami is identified with Susano's son, I-dakeru or Iso-takeru-no-Kami, "Fifty-courageous-Kami," named in the Nihongi, previously.¹ Perhaps a reason for the identification is that Iso-takeru-no-Kami's sister was called Great-house-Princess, and went to Ki. The name Iso-takeru, implies warfare, "Fifty-courageous," and that, too, may have caused the Kami's association with Okuninushi at this time when the latter is to seek advice about how to deal with his enemy brothers. Furthermore, as Susano's son, Iso-takeru-no-Kami would be the proper person to suggest that Okuninushi consult with Susano, while also indicating that Okuninushi, as a friend of Susano's offspring could be a contemporary of Susano, as well. Arriving at the home of the Great-house-prince-Kami, Okuninushi escaped in the woods from arrows shot by the eighty brothers in a final attempt to kill him, showing the prevailing conditions of outlawry. Progress in Japan needed more Nigi-Mitama and less Ara-Mitama. This was to be Okuninushi's task.

¹ Kojiki, p. 85, note 13.

CHAPTER VIII



DIVINE SPIRIT MAKES THE LAND

The Great-house-prince-Kami, on receiving Okuninushi, gave him advice, which the Kojiki records thus: "Thou must set off to Ne-no-kata-su-kuni, where dwells Susano-no-Mikoto. The Great Kami will certainly counsel thee."¹ The usual reading of Ne-no-kata-su-kuni is to associate it with the Land of Death; and later, when Susano pursues Okuninushi, he ends the chase at Yomo-tsu-hira-saka, "Even-pass-of-Yomi," where Izanagi escaped from the Death Furies after his visit to Izanami in her grave. Yet, the Kojiki has said nothing about Susano dying or leaving Izumo; nor it is necessary to assume he had done so.

OKUNINUSHI MEETS SUSANO

Izumo, as has been previously shown, was probably named the Land of the Dead or the Land of Graves, in very ancient traditions; and so, Ne-no-kata-su-kuni, as used in the present instance, with its meaning of "Root-Country" may well imply that Okuninushi was advised to return to Izumo, as the "Root-Country" of the mainland settlers, and there confer with Susano. This implication might well have been intended in the beginning; but, later, when it was forgotten that Izumo had a reputation for being the Land of Graves, the tradition assumed that

Okuninushi was advised to seek Susano among the dead, and the Even-pass-of-Yomi was inserted for dramatic effect and emphasis.

It is not essential, however, to make this part of the mythology consistent, for there are frequent uses of imagery in the Shinto traditions and account of the passage of time is seldom taken. The main purpose of the meeting between Susano and Okuninushi is to establish a relationship between the two, since both are so closely identified with Izumo; while at the same time there seems to be a desire to establish continuity in the Izumo tradition, making Okuninushi the successor of Susano.

Okuninushi is identified principally in the mythology as the Maker of the Land, or, one may say, the initiator of progressive civilization. The Kojiki, however, states he began to make the land only after his visit to Susano, and on the latter's advice. As a prelude to his efforts to expand creative action, the mythology has already shown some of the primitive conditions that existed before his work started. Thus, the episode of the white hare of Inaba and the eighty brothers, suggests an attempt to close Japan to further migration of overseas settlers, who could bring to Japan new ideas from the Asiatic mainland. There was little skill in treating people wounded while hunting or burned by fire; woodmen killed or maimed themselves while felling trees; roving bands of outlaws sought to slay travellers. The age preceding Okuninushi's control over the land, showed by these examples, ignorance and instability such as exist among all primitive pioneers until a stabilizing personality takes charge and sets in motion the impetus of progress. The Susano leadership had primitive strength and the pioneering qualities of courage and combativeness, essential for challenging the wildness of Nature. Okuninushi repre-

sents an evolutionary step forward, as mankind expands creative action, and, in the words of the mythology, "makes the land."

OKUNINUSHI AND THE PESTS

When Okuninushi visited Susano, the two different degrees of progress came together, as if to imply that the higher development springs from the more primitive. Okuninushi was met outside Susano's palace, states the Kojiki, by Susano's daughter' Suseri-Bime, "Forward-Princess." They exchanged glances and were married. Their union illustrates the continuity of life's development, from the primitive times of Susano to the more progressive era which Okuninushi initiated. In this sense, the marriage has an important Shinto significance. Shinto does not view life as discontinuous. All that has existed in the past is united with the entire present. The present and the past are indissolubly wedded, which is why the Japanese, under Shinto influence, always give some credit to past activities and past knowledge for their own successful enterprises, by paying respect to their ancestral line.

The Forward-Princess, marrying Okuninushi as soon as she had met him, means the past and present must inevitably be united as of the same family. Through the conjugal association of the two, the new progressive life which Okuninushi generated, is emphasized as having its roots in Susano's primitive soil, joined, through his daughter, with Okuninushi.

Another meaning, too, is associated with the marriage. The pests, which Okuninushi is now to encounter, are house vermin representing still other inflictions of primitive life, awaiting rectification. So, to clarify the conditions of the time, a house-wife has to be introduced

into the narrative. The houses of the early Japanese settlers must have been crudely constructed, providing easy entrance for poisonous and noxious animals of the fields and forests. With the men away, fishing, hunting or engaging in agriculture, the responsibility for freeing the homes from such pestilential intruders must have rested for the most part upon the women. The Forward-Princess, in this relationship to the myth, represents pioneer womanhood, brave, independent, with little feminine grace but imbued with the necessary qualities to encounter the hardships of frontier life. The picture which the Kojiki draws of the Forward-Princess shows her to have been a true daughter of Susano; and as such, a fitting symbol to serve as the uniting link between the Susano era and Okuninushi's.

The Forward-Princess entered the palace and told Susano, as the Kojiki relates the episode, that a very beautiful Kami had arrived. Susano looked outside and exclaimed: "This is the Ugly-male-of-reed-plains-Kami." Such a greeting well represents the spirit which the older generation usually shows toward the younger. Passing age sees the immature activities of youth as ugly and based on ignorance, and usually comments in belittling terms about sons-in-law or daughters-in-law. But, passing age also wants to see its children happily married, and life carried forward. So, Susano applied a series of tests to discover whether his daughter and Okuninushi were attached to each other and how Okuninushi would act. On successive nights, he made Okuninushi sleep in the snake-house, the centipede-house and the wasp-house.

It was not, apparently, man's work to rid the house of these pests, or if so, only secondarily. The myth is showing both the unsanitary living conditions of the primitive Susano reign, for Okuninushi to rectify, and also

how the women overcame the defilements, in addition to depicting the affection of the Forward-Princess for Okuninushi. She gave him on his retirements, a scarf and told him to wave it, whereupon the animals were expelled. The fact that the snakes and insects are described as night visitors, implies the nocturnal intrusions must have been specially trying, and it was the duty of the women to keep the houses safe from them in the dark of the evenings while their husbands slept. Scarves for frightening the animals away were their weapons.

Then, Susano shot into the middle of a large moor, a *nari-kabura*, "whistling-barb," an arrow with a hole in the head, producing a humming noise. Its discharge, Aston says, signified a battle was to begin;¹ and in this case it represented what must have been an ever beginning battle against field vermin. Okuninushi was told to get the arrow. When he entered the moor, Susano set fire to it, trapping Okuninushi, as moor fires doubtless caught many primitive settlers. A mouse came to Okuninushi's rescue, showing him its burrow with the words: "The inside is hollow-hollow; the outside is narrow-narrow." Okuninushi went into the burrow and escaped.

The incident shows how fires were useless to exterminate field pests; and the myth may mean Okuninushi discovered the reason. The mouse and its children recovered the arrow and feathers for Okuninushi to restore to Susano, while the Forward-Princess stood crying, thinking he was dead. The action of the mouse emphasizes the *Nigi-Mitama* in Okuninushi's character which animals found and to which they responded. In Okuninushi, the *Nigi-Mitama* predominated as a more developed human type; while in Susano, the *Ara-Mitama* more often stood

¹ Nihongi, Vol. I, p. 87, note 2. See also, Vol. II, p. 227.

revealed, as is essential in pioneer adventurers seeking new settlements overseas.

The Nihongi, later, says Okuninushi with the help of Sukuna-biko-na-no-Kami, "in order to do away with the calamities of birds (who eat the seeds and grain), beasts and creeping things (insects and reptiles), established means for their prevention and control."¹ That is to say, having directly experienced these plagues, Okuninushi's Musubi impetus led him to introduce progressive measures for the preservation of the people and the harvests, when he came into power.

After Okuninushi's return from the burned moor, he was required to cleanse Susano's head of lice; but instead of lice, they were centipedes. The meaning is that beside being so dangerous, the centipedes were as plentiful as lice. The Forward-Princess gave Okuninushi some berries and red earth to chew and expectorate, to pretend he was eating the centipedes. Susano was deceived, and growing fond of Okuninushi, fell asleep. There is a modern American expression, "he eats them alive," referring to the special skill of trainers who handle dangerous animals with nonchalant sureness. The myth indicates a similarly exaggerated appearance of easy competence was practiced by Okuninushi. It connotes, also, that the psychic power of imagination operated among primitives as it does among moderns. The suggestion that his head was being cleaned, as Okuninushi spat out berries and red earth, caused Okuninushi to believe it was so.

As Susano slept, Okuninushi tied his hair to the rafters, blocked the door and escaped with Susano's life-sword, his life-bow-and-arrow and his Heavenly-speaking-lute. The lute, brushing against a tree, resounded and awoke

¹ Vol. I, p. 59.

Susano, who freed himself and pursued Okuninushi, says the Kojiki, to Yomo-tsu-hira-saka, the "Even-pass-of-Yomi." The lute's music is the Nigi-Mitama's fading note as the myth turns to Okuninushi's Ara-Mitama realism. Okuninushi had been advised to go to Susano to find a way of ending the attacks against him by the eighty brothers, but, he had not, as yet, obtained instruction from Susano. He had, however, been passing an examination. His Nigi-Mitama had gained for him the help of the Forward-Princess and the mouse, and had made Susano fond of him. A great leader of men can draw to him able assistants by the force of a considerate, gentle personality, and Okuninushi had passed this test of leadership.

But, national leaders must know how to manipulate the Ara-Mitama if plans for making the land are to be successful, while yet holding to the Nigi-Mitama. Okuninushi had now shown that he possessed Ara-Mitama as well as Nigi-Mitama. He had managed to wrest from the great Susano, himself, the latter's weapons of war, which may mean, historically, that Okuninushi actually subdued Susano by force. The myth, however, implies Susano selected Okuninushi as his successor; and if so, it was probably in the former's old age, to save Izumo from the rebellion of the eighty brothers.

The myth halts Susano's pursuit at the Even-pass-of-Yomi, for the tradition has possibly confused Izumo with Yomi. If that be so, and if Susano and Okuninushi actually met in the flesh, then the Even-pass-of-Yomi, can be taken to mean that the two parted at Ifuya-pass, in Izumo. This might be one reason why the Kojiki previously said the Even-Pass-of-Yomi was later called Ifuya-Pass, in Izumo.¹ Having reached the Even-Pass-of-Yomi,

¹ P. 46.

or Ifuya-Pass, Susano gave Okuninushi the advice for which the latter had come. The Kojiki says he called to Okuninushi to use the life-sword and the life-bow-and-arrows -symbols of Susano's military authority- to overwhelm the eighty brothers- called here half-brothers. Susano also instructed Okuninushi to make the Forward-Princess his legitimate wife -as distinct from a concubine- and build himself a great palace.

Susano thus was well satisfied with Okuninushi's Ara-Mitama and Nigi-Mitama. The order to make Susano's daughter Okuninushi's wife emphasized expanding the primitive conditions of the land into future progress as a continuous evolution. Susano also told Okuninushi to become Master-of-the-great-land-Kami and Spirit-of-the-living-land-Kami, implying formal conferment of overlordship on him. Susano's last words to Okuninushi were to call him "thou villain," a reluctant tribute from age to youth, which usually comes thus grudgingly when youth shows unexpected competence. If it be right to regard Okuninushi and Susano as actually meeting in Izumo, then the myth indicates that Susano surrendered his rule only when Okuninushi had proved his power and capacity, and became Susano's heir through marriage.

The Kojiki says Okuninushi now overwhelmed the eighty brothers. The Kojiki calls him, immediately afterward, Ya-chi-hoko-no-Kami, "Eight-thousand-spears-Kami," associating him for the first time with control of an army. To secure such a following was doubtless the real purpose of his return to Izumo, which suggests a reason for identifying the Great-house-prince-Kami, who advised his return, with Iso-takeru-no-Kami, "Fifty-courageous-Kami," Susano's son. The Fifty-courageous-Kami perhaps became expanded into the Eight-thousand-spears-Kami as Okuninushi replaced Susano's tribal rule with his own.

MAKING THE LAND

After the defeat of the eighty brothers, the Kojiki says Okuninushi "then began to make the land." His Ara-Mitama, assembling together a great armed force, had won the victory; but Okuninushi never allowed his Nigi-Mitama to become submerged. When he began to make the land, he started paying attention to the Yakami-Princess, for whose hand the eighty brothers originally had left Izumo. He seems to have gained control of her territory, for he brought the Yakami-Princess with him, presumably to Izumo; but the Kojiki says the Yakami-Princess feared the Forward-Princess, and stuck into a tree, a child she had borne Susano, and then went back.

The child at first was called Ki-no-mata-no-Kami, "Tree-fork-Kami," with the alternative name of Mi-wi-no-Kami, "August-wells-Kami." The latter title indicates that among Okuninushi's initial efforts in making the land was well digging, an advance over the primitive method of drinking water from streams with the constant risk both of pollution and exhaustion of the supply during droughts. This progressive movement would be in keeping with his higher development of home life, following Okuninushi's experiences with the low standard of domestic hygiene, shown during his visit to Susano. A little later, Okuninushi brings the masterful, primitive nature of the Forward-Princess into conformity with the more disciplined and subdued requirements of concubinage.

Okuninushi now went forth on a long expedition, the purpose being, says the Kojiki, to woo Nuna-kaha-Hime, the "Lagoon-river-Princess," in Koshi, which means apparently a place not a part of Japan proper as it was

then understood. Chamberlain says down to historical times, Koshi represented vaguely the northwestern provinces; while he repeats a tradition in the Nihongi that it was meant to denote the Island of Yezo; or, Chamberlain adds, perhaps the land of the Ainu.¹ The Kojiki's expression that Okuninushi "went forth," Chamberlain states is written with characters applicable only to the progress of a sovereign.² Thus, Okuninushi was recognized, seemingly after his defeat of the eighty brothers, as the Ruler of the Land, the first native-born Japanese so designated in the mythology. The Kojiki gives him his title of the Eight-thousand-spears-Kami, in describing the journey; but at the same time the Kojiki's description concerns exclusively a love encounter, whereas desire for an Ainu coalition may have been the reason for so distant an exploration. The Kojiki seemingly so accentuates the Nigi-Mitama of Okuninushi's character as if to make him effeminate, though his love affairs imply political alliances. The Nihongi is much more just to Okuninushi as it is also to Susano. In the Nihongi account of Okuninushi's final efforts to make the land, apparently after his return from distant expeditions, it says:

"Coming at last to the Province of Izumo, he (Okuninushi) spake and said: 'This Central-land-of-reed-plains had always been waste and wild. The very rocks, trees and herbs were all given to violence. But, I have now reduced them to submission, and there is none that is not compliant.'"³ Thus, the combativeness of Okuninushi, his Ara-Mitama, although less prominent in the mythology than the gentler side of his nature, nevertheless at times played its stern part in bringing the land under his con-

¹ Kojiki, p. 73, note 10.

² P. 90, note 2.

³ P. 94. see also P. 97.

trol.

The *Kojiki* says that on reaching the abode of Nuna-kaha-Hime, Okuninushi and the Princess exchanged love poems, and then associated intimately with each other. In the love poem of the Princess Nuna-kaha, she refers to Okuninushi's "arms, white as rope of paper-mulberry bark," according to the verse recorded in the *Kojiki*.¹ The word "white," so emphatically used to describe Okuninushi's skin, is repeated in another love association a little later by the Forward-Princess.

THE CAUCASIAN THEORY

The references to Okuninushi's white skin possibly means he had some Caucasian ancestry. His face and hands, tanned by the sun, would not show paleness of the body in the same way as his arms, covered from the weather. On discarding his clothing, the natural tint would become conspicuous to a woman, seeing his arms stretched forth to grasp her.

Possibly, some of the original settlers brought to Japan white lineage. Dr. N. G. Munro holds that the aristocratic type of Japanese physiognomy indicates that the conquerers of Japan, who became the later aristocracy, were mainly of Caucasian, perhaps Iranian strain.² Or, some of the early Ainus, in addition to other Caucasian characteristics, may have had Caucasian skins, inherited by Okuninushi through Ainu marriage in his ancestral line. The early poetry of the mythology suggests a white complexion was highly regarded. Besides the poems remarking

1. P. 94. See also P. 97.

2. Quoted by Capt. F. Brinkley, "History of the Japanese People," p. 58.

on Okuninushi's white skin, another poem later in the mythology praises the whiteness of Ninigi-no-Mikoto. White color in animals seems to have been considered a good omen, perhaps because the white hare of Inaba predicted Okuninushi's success. In the Nihongi there are references in favorable ways to white deer, sparrows, crows, foxes, swallows, pheasants, falcons, owls and moths.¹ That the early Japanese had a blend of different progressive characteristics, as if uniting Oriental and Occidental strains, seems very probable; but, the origin of it is a mystery.

If Okuninushi were part Ainu, it would help explain his ability to rule over the aborigines so successfully; while a Caucasian influence in his heredity would account for his vigorous sense of progress which rose above the normal primitive level. His spiritual enlightenment, especially, shows insight that neither Eastern nor Western mentality alone can explain; but it might be explicable through co-ordination of the two. This spiritual factor in his personality comes later in the mythology.

Okuninushi's persistent fondness for native women also may have been caused by Ainu blood. There can be no doubt intermarriage took place between the overseas pioneers in Japan and the aboriginal natives, among whom the Ainu seem to have been the most prominent. To suppose that Okuninushi had some kind of white strain in him, it would help explain his aid given to the white hare of Inaba. It could mean a racial accord.

The Kojiki relates a final outbreak of jealousy by the Forward-Princess, as Okuninushi was about to set forth from Izumo, on his horse, to visit Yamato. The Kojiki does not give the words of denunciation used by the

¹ Vol. I, p. 297; Vol. II, pp. 237, 239, 252, 285, 322, 326, 352, 410

Forward-Princess, but says Okuninushi was much distressed and made a song, which taunted his wife in answer to her jealous conduct. The song first describes Okuninushi's care in robing himself for his journey, donning one attire and then changing to more suitable colors, to court other women. This part of the song shows again the Nigi-Mitama of his nature, associated with the aesthetic development of his reign. It marks Okuninushi as the original Genji in Japanese history, the Great Lover of the Land, pondering whether black, green or other more striking tints would be most attractive for an amorous adventure. In the same way, Murasaki Shikibu, writing the first great novel in Japanese literature, made her hero, Prince Genji, about the year 1,000 a. d., carefully choose his garments for love affairs.

Then, addressing the Forward-Princess more directly, Okuninushi declared she had said she would not weep on his departure, thus suggesting the nature of her jealous conduct. But, he added, she really would hang her head and cry like the morning dew shower. His sharp words made the fierce Forward-Princess break down and relent. She offered him a good-bye liquor-cup and then sang a sad excuse for herself, saying while he, as a man, probably had many wives in many parts of the land, she had him, alone. Her song concluded with the reference to his arms "white as rope of paper-mulberry bark," having been around her in their sleep. So, says the Kojiki, they pledged each other by the cup, with their hands on each other's necks, "and are at rest till the present time," which means they quarrelled no more. The Kojiki adds, "these are called Divine words." The expression seems to mean that words which reconcile husband and wife after a quarrel, are "Divine." So, indeed, they might well be described in Shinto, which so constantly emphasizes

the importance of matrimony.

The tradition too, shows the intense feelings of wife when their husbands do not hold themselves faithful. The reconciliation indicates that from very early times wives had tried to persuade their husbands to rectify this condition, but without success; and, so the women were compelled to accept promiscuity by the men as a relentless fact to which they must accustom themselves.

Okuninushi made his peace at home, but he did not cease his affairs with women. After the exchange of love songs, the Kojiki says Okuninushi married Ta-kiri-hime-no-Mikoto, "Torrent-mist-Princess." She was the first daughter born at the Susano birth trial, and her mention now as one of Okuninushi's many wives suggests the desire of the mythology to emphasize Okuninushi's exalted relationships. This marriage represents a high honor for Okuninushi, since the Torrent-mist-Princess was born, according to the award of Amaterasu, from Susano's sword, which Amaterasu had crunched; while, according to Susano's claim, she was the actual daughter of Amaterasu. The historical meaning may be that Okuninushi married into Kyushu's leading tribal family.

The Kojiki mentions as the children of this marriage two offspring who play curious parts in a later section of the mythology, during the attempt to wrest the land from Okuninushi. They are Aji-shiki-taka-hiko-ne-no-Kami, a son, the full meaning of whose name is not known, and Taka-hime-no-Mikoto, "High-princess-Mikoto," whose other and better known name is Shita-teru-hime-no-Mikoto, "Under-shining-princess-Mikoto."

Thereafter, Okuninushi married Kamu-ya-tate-hime-no-Mikoto, "Divine-house-shield-princess-Mikoto." By her he had a son who is a very important personage in the surrender of the land to Amaterasu, Ya-he-koto-shiro

nushi-no-Kami, "Eight-fold-thing-sign-master-Kami." The name, sign-master, may relate to the fact that he gave the sign of surrender of the land, after Okuninushi had referred the matter to him, later in the mythology.

Continuing under the influence of his Nigi-Mitama, Okuninushi added again to his household by marrying Tori-mimi-no-Kami, "Bird-ears-Kami," their son being called Tori-naru-mi-no-Kami, "Bird-growing-ears-Kami." These names may refer to Tori, "Bird," in the sense of developing the land agriculturally, as will appear when the mythology in the next succeeding episode, tells the story of Sukuna-biko-na-no-Kami, relating to birds carrying seeds. Ears may have a meaning associated with the "ears" of growing grain on rice stalks, as an indication of progress. For, the Kojiki thereafter records eight generations springing from the Bird-growing-ears-Kami, some of whose names cannot be interpreted, but others suggest the enlarging development of the land under Okuninushi's rule, such as Kumi-oshi-tomi-no-Kami, "Land-great-wealth-Kami;" Saki-tama-Bime, "Luck-spirit-Princess;" Iku-tama-saki-tama-Hime, "Life-spirit-luck-spirit-Princess," and Ame-no-hibara-oho-shi-na-domi-no-Kami, "Heavenly-hibara-great-long-wind-wealth-Kami." The word "luck" in the above names implies a natural talent for some kind of activity. Its association with the names of women shows progressive feminine attainments under Okuninushi, as well as development through masculine activities.

DIVINE SPIRIT AS SEEDS

The mythology now describes the arrival at Cape Miho, in Izumo, of Okuninushi's mysterious helper in making the land. The Kojiki says:

"There came riding on the crest of the waves, in a boat of Heavenly Kagami, a Kami dressed in skins of geese, flayed with a complete flaying, who when asked his name, replied not; moreover the Kami who accompanied him, though asked, all said they knew not. Then the frog spoke, saying: 'As for this, the Kuye-Biko (Crumbling-Prince) will surely know it.' Thereupon, (Okuninushi) summoned and asked the Crumbling-Prince, who replied, saying: 'This is Sukuna-biko-na-no-Kami, (Little-prince-renowned-Kami), the august child of Kami-musubi-no-Kami.' So, on their respectfully informing Kami-musubi-mi-oya-no-Mikoto, (the name in lengthened form) he replied saying: 'This is truly my child. He among my children is the child who dipped between the fork of my hand. So, do he and thou become brethren, and make and consolidate this land.' So, from that time forward the two Kami, Oho-na-muji-no-Kami (Okuninushi's other name, Great-name-possessor-Kami) and Sukuna-biko-na-no-Kami made and consolidated this land conjointly. But, afterward Sukuna-biko-na-no-Kami crossed over to Toko-yo-no-kuni. So, (the Kami) called Crumbling-Prince, who revealed Sukuna-biko-na-no-Kami, is now (called) the scarecrow in the mountain fields. This Kami, though his legs do not walk, is a Kami who knows everything in the Empire."¹

This part of the tradition has such important Shinto meanings that it requires to be quoted in full. It symbolizes the characteristic Shinto conception of Divine Spirit developing the land not only by human effort but jointly with the effort of seeds: for to Shinto, seeds as well as man are Divine Spirit's earthly forms. It is interesting to note as Satow points out, that Hirata identified

¹ PP. 102-5.

Sukuna-biko-na-no-Kami with Umashi-ashi-kabi-hiko-ji-no-Kami, "Pleasant-reed-shoot-prince-elder-Kami," mentioned in the first part of the Kojiki as being spontaneously born from the earth at the time the earth was forming¹ Hirata seems to have sensed the association of the little Kami with reproduction of vegetation, as appears to be the underlying meaning of the myth. But, more directly, the first reference to Sukuna-biko-na-no-Kami identifies him as a bird. The Kojiki states he was arrayed in goose skins, but Chamberlain calls attention to the fact that all the authorities regard this as a copyist's error; and Hirata reads the meaning as wren, which is also the reading in one of the Nihongi versions.² The boat of Heavenly Kagami refers to some kind of gourd plant.

Through migratory birds which drop seeds from their beaks as they fly over the land, many uncultivated parts of the earth were first planted. It would thus be proper for a bird, representing primitive scattering of seeds, to use a plant as a mythical boat. The boat is said to have ridden on the "crest" of a wave; and Chamberlain says the character for crest denotes an ear of rice or other grain.³ The little Kami's attendants probably were added to the story to pay him honor.

The new comer did not tell his name but waited for identification in a manner to show his double role of seed and bird. The frog, who represents mystical knowledge, filled its role by stating that the Crumbling-Prince could identify the mysterious arrival. The meaning of Kuye-Biko, "Crumbling-Prince," adopted by Chamberlain, is credited to Motoori.⁴ It suggests the earth, crumbled to receive the

1 Revival of Pure Shinto, p. 222.

2 Kojiki, p. 102, note 4; vol. I, p. 62.

3 Kojiki, p. 102, note 2.

4 Ibid, p. 103, note 6.

scattered grain; and as such Kuye-Biko naturally would recognize Sukuna-biko-na-no-Kami as seeds. In his other role as a scarecrow, the Crumbling-Prince implies also the bird symbolism in the little Prince's appearance.

The little Prince now changes from a bird to the grain, itself. The identification of Kami-musubi-no-Kami as the little Prince's father, accentuates this meaning. Kami-musubi-no-Kami has been shown previously as the Musubi of seeds and animals. He again symbolizes both through the little Prince, but more especially seeds; for he stated that the little Prince had dipped between the fork of his hand, which is the way seeds are scattered, and become self-productive Kami, themselves.

By causing Sukuna-biko-na-no-Kami to join with Okuni-nushi in making the land, Shinto emphasizes that united effort between man and Nature is necessary for Divine Spirit's agricultural progress. Man, alone, is impotent. It is essential for humanity and Nature, as Divine Spirit in two forms, to coordinate their activities, for the higher results. The myth shows Okuninushi recognized this fact, the first realization by man in the Shinto tradition that Divine Spirit is the grain, itself. Seeds are mentioned before in the mythology, but not man's understanding of their Divinity. It is this comprehension which gives the visit of Sukuna-biko-na-no-Kami its Shinto significance.

The Nihongi says the little Prince helped Okuninushi prevent the calamities of birds, beasts, insects and reptiles. This refers to birds exterminating vermin by eating insects, and when in cages calling attention to reptiles and beasts by alarming cries. Also the little Prince's arrival brought into the tradition the Crumbling-Prince scarecrow that drives away birds who spread the calamity of devouring the seeds and the growing grain. Thus the little Prince is made responsible not only for representing birds and the

grain, but also -in terms of birds who spoil the grain-for stimulating the idea of a scarecrow.

The tradition that the scarecrow knows everything in the Empire suggests that the scarecrow overhears what the birds tell one another after their flying visits to and from all parts of the land. There is a Western expression, "a little bird told me," which parents often use to explain to their children information whose source they wish to keep secret. The meaning is similar to all knowledge being attributed to the scarecrow. The Nihongi states the little Prince helped Okuninushi heal diseases, which seems to refer to the medicinal properties of herbs that spring from seeds, like grain.

The Kojiki says Sukuna-biko-na-no-Kami eventually crossed over to Toko-yo-no-kuni, or left the land entirely to Okuninushi. His disappearance may imply that the Divinity of seeds was later forgotten by humanity, as seems to have been the case. The Nihongi says he climbed up a millet-stalk and was jerked off.¹ His disappearance in this way was extraordinarily appropriate, for it suggests the little Prince as a grain of millet being devoured by the little Prince as a vanishing bird- whereafter the scarecrow enters the myth with concluding consistency.

DIVINE SPIRIT AS MAN

The Nihongi states that just before Sukuna-biko-na-no-Kami went away, Okuninushi said to him: "May we not say that the country which we have made is well made?" Sukuna-biko-na-no-Kami answered: "In some parts it is complete and in others it is incomplete." The Nihongi

¹ Vol. I, p. 60.

adds: "This conversation had doubtless a mysterious purport."¹

At first, however, Okuninushi does not seem to have understood the "mysterious purport." He apparently believed the remark of the little Prince referred to the land being incomplete in a material sense, for the Nihongi states he visited imperfect parts to repair them and finally reduced all to complete submission.

Then, the "mysterious purport" of the farewell declaration by Sukuna-biko-na-no-Kami became clear to Okuninushi. The Nihongi's account of the revelation says that after subduing the land, Okuninushi exclaimed:

"'It is I, and I alone, who now govern this land. Is there perhaps any one who could join with me in governing this world?' Upon this a Divine Radiance illumined the sea, and of a sudden there was something which floated toward him and said: 'Were I not here, how couldst thou subdue this Land? It is because I am here that thou hast been enabled to accomplish this mighty undertaking.' Then, Oho-na-mochi-no-Kami (Okuninushi) inquired, saying: 'Then, who art thou?' It replied and said: 'I am thy guardian spirit, the wondrous spirit.' Then Oho-na-mochi-no-Kami said: 'True, I know therefore that thou art my guardian spirit, the wondrous spirit. Where dost thou wish to dwell?' The spirit answered and said: 'I wish to dwell on Mount Mimoro, in the province of Yamato.' Accordingly, he built a Shrine in that place and made the spirit go and dwell there. This is the Kami of Oho-Miwa."²

The Kojiki relates the incident in more condensed form, saying the Kami who came illuminating the sea, declared:

¹ Vol. I, p. 60.

² Vol. I, pp. 60-1.

"If thou wilt lay me to rest well, I can make it (the land) together with thee. If not, the land cannot be made..... Reverently respect me on Yamato's green fence, the eastern mountain's top." The *Kojiki* adds; "This is the Kami who dwells on the top of Mount Mimoro."¹ Chamberlain says the expression, "lay me to rest," can also mean: "If thou wilt establish a temple (Shrine) to me;" while Mount Mimoro stands as a protecting fence in the eastern part of Yamato province.² Thus, Mount Mimoro may represent the eastern frontier of Okuninushi's mythical rule.

This tradition is one of the most important in the Shinto mythology. After Okuninushi had subdued the land, he apparently felt within himself that there was a power more than his individual self, materialistically considered, who was responsible for his success. So, he asked whether there was any one who could join him in governing his world. Thereupon, he became spiritually illuminated, which the tradition shows by relating that a Divine Radiance floated toward him. He thus understood the land had been made by Divine Spirit, which was he, himself.

The Divine Radiance said it was Okuninushi's guardian spirit, that is, his guiding impetus, his inner reality; and this, itself, was Heavenly Divinity, personalized in him. Here may be said to begin in Shinto, man's comprehension that Divine Spirit and humanity are the same. Okuninushi's understanding of this stupendous fact marks an advance of the greatest significance in the evolution of Shinto spirituality. It can be said to represent a height of spiritual comprehension never surpassed in its influence upon the development of Shinto. It signifies there

¹ PP. 105-6.

² *Kojiki*, p. 105, note 3; p. 106, note 4.

is no difference between man and the Divine Spirit of Kami. Okuninushi, as the mythology shows later, was charged by the Heavenly Kami, after his surrender of the land, to "rule Divine affairs."¹ The initial factors leading to the final meaning of that command are his understanding of the Divinity of seeds or Nature, and his self-conscious realization of his own spiritual nature.

The instruction to "rule Divine affairs," given to Okuninushi, is an intimation too, for all who follow Shinto, to recognize Divinity within themselves and in Nature, and, as the mythology later indicates, to realize likewise the universal Oneness of Divine Spirit. No land can be truly made without these spiritual values being comprehended.

When Okuninushi erected a Shrine on Mount Mimoro to the Divine Radiance that had illuminated his mind, he was making a Shrine to Divine Spirit as his own personality. He may be said to have been the first living Kami to be represented in a Shrine. In the reign of the Emperor Sujin, long centuries after the mythological chronology of the Okuninushi era, the Shinto tradition says the Emperor was visited during a dream by the spirit of Okuninushi. The times were turbulent, and Okuninushi's spirit requested that his own Shrine on Mount Mimoro be recognized, which was done.² The dream was the Emperor Sujin's representation to himself of the necessity for re-making the land by creative action and by a pure understanding of Shinto spirituality, such as had inspired Okuninushi. It also shows that Okuninushi's own personality had been enshrined on Mount Mimoro, and was so understood in later times. It was after the Emperor Sujin had received this inspiration from the memory of

¹ Nihongi, Vol. I, p. 80.

² Kojiki, pp. 211-12: Nihongi, Vol. I, pp. 152-4.

Okuninushi's Divine Illumination that he began his own great Shinto reformation movement based on recognition of the creative impetus of Divine Spirit.

The story of Okuninushi's spiritual enlightenment is told in the Shinto tradition with austere beauty. The simple language, associated with the profundity of the conception, carries Shinto spiritually to its higher levels. There is no mention of any omnipotent power controlling Okuninushi; nor any implication of fate dominating his actions. His guardian spirit was Heavenly Divinity, of which he was an individual part carrying forward the progress of Divine Spirit on earth. Thus enlightened, Okuninushi is left by the mythology for a time, until the tradition comes later to the still more revealing Shinto meaning of Divine Spirit as Universal Oneness, uniting all individualized Divinity on earth through their common Heavenly ancestry.

EXPANSION OF PROGRESS

The Kojiki now turns to Oho-toshi-no-Kami, "Great-harvest-Kami," previously mentioned as a son of Susano. The tradition names his three wives and gives a long list of their descendants. So many of the names indicate the expansion of growth that it seems probable they should be taken to represent Okuninushi inspiring his children. One of them, Kara-no-Kami, "Korea-Kami," may imply an expedition to Korea, or further migration from Korea. This Kami, Chamberlain points out, appears in the Nihongi under the name of Iso-takeru-no-Kami, "Fifty-courageous-Kami."¹ The Nihongi had previously mentioned him as being Susano's son and with Susano in Korea;

¹ Kojiki, p. 106, note 4.

but, the Kojiki now makes the Korea-Kami the son of the Great-harvest-Kami- another indication of confusion of names in the mythology. It is not improbable, though, that Fifty-courageous-Kami had become a general name for an armed expedition; for some encroachments upon Okuninushi's rule in Izumo might well have been tried from Korea, precedent to the successful campaign against him which the mythology is soon to describe.

Other Kami in the Kojiki's family list includes Oho-yama-kuhi-no-Kami, "Great-mountain-integrator-Kami," also called Yama-suwe-no-oho-nushi-no-Kami, "Great-master-of-mountain-end-Kami," who is described as dwelling on Mount Hiye and using the "whizzing arrow." He may represent a frontier outpost, held against local tribes. Another named is Oho-ge-tsu-hime-no-Kami, "Great-food-princess-Kami," who was previously killed by Susano, in the mythology, on his descent from Heaven to earth. She, too, however, probably represents the generalized idea of food becoming plentiful, as do other names in the enumeration. One Kami, in particular, shows a special Shinto meaning, Oki-tsu-hime-no-Mikoto, which is interpreted by Chamberlain to mean "Princess-of-the-interior-Mikoto."¹ That meaning would coincide with her alternative names of Oho-be-hime-no-Kami, "Great-furnace-princess-Kami," and Kama-no-Kami, "Furnace-Kami."

By causing home furnaces to be recognized as Divine Spirit, through the title Kami, Shinto carries the principle of the universality of spirit to one of its extreme limits. Yet, if all materiality is Divine Spirit, the furnace in which man cooks the food that supplies him with his energy, must be recognized as part of the unified whole. Without the furnace, the fire could not cooperate efficiently in the

¹ Kojiki, p. 107, note 13.

preparation of food. The furnace is made by man, and the fire is lit by man. Nevertheless, the material out of which the furnace is made, is Divine Spirit which has taken the form of fire resisting; while the fire is Divine Spirit which has created the power to give out heat. Man is Divine Spirit who has the faculty of integrating these different forms of Divine Spirit for the advancement of spirit's creative progress on earth. Such is the Shinto meaning. Man, though an individual, also possesses the coordinating impetus.



CHAPTER IX



INDIVIDUALISM AND UNIFICATION

Having shown the development of the land under Okuninushi, the mythology now turns to the conception of unification. Okuninushi had recognized Divine Spirit both as Nature and as himself; and he had understood that coordination between the two elements of Divinity was necessary in order to expand progress. The Divine Spirit which Okuninushi realized was his guardian or self-directive impetus, emphasized, however, only his own individuality: his personal leadership which was responsible for furthering the creative effort that carried the land out of primitive conditions. Shinto emphasizes the importance of individualism and shows that Divine Spirit takes innumerable individualistic forms. But, individualism is not the All.

More than the individual is the collective effort of the community. Above that, in ever enlarging circles of inclusiveness, the conception of unification in Shinto becomes the original source of individualism and remains the ever enduring supreme Reality. Divine Spirit is both many and one, in Shinto; but, the many are not separated from the One. They are the One which has externalized itself in manifold ways. The expansion of the One into the many is no more than the unified nature of Divinity objectifying its self-creative versatility.

If man fails to recognize that he is a part of the whole, and if he considers his individuality to be the supreme

factor of progress, he forgets that alone, the individual can accomplish nothing. There must be coordination and integration for any result to be achieved, however simple the process. Coordination or integration means fitting together; and fitting together implies a common origin.

Subconsciously, man's instinctive activities show an inner realization of Divine Oneness. Life, in its evolving processes, also reveals knowledge of the universality of Divine Spirit. But, individualism too often tries to secure a selfish, personal advantage by refusing to respond reciprocally to universality, while gaining for itself what it can out of coordination spontaneously offered by others. Okuninushi responded to coordination between himself and Nature, but it was his own individual Divine selfhood that he saw as supreme.

AMATERASU AND UNIFICATION

In the beginning of the mythology, Ame-no-mi-naka-nushi-no-Kami, "Master-of-august-center-of-Heaven-Kami," represented the principle of unification, and, as such, is the first Kami to appear in the Kojiki tradition. But, to exert its full effect upon the normal human consciousness, the fact of Divine Spirit's Oneness must be shown in a closer and more persuasive way than by the pronouncement of a principle. There must be a personal meaning in the conception because personality has such important values to all individuals. Shinto has made Amaterasu the Heavenly Personality of Divine Spirit's unification.

Susano, as the rain, Sukuna-biko-na-no-Kami, as the seeds, and Okuninushi as the factor of human effort, have all appeared in the mythology's account of the development of the land. But, more than the rain, more than the seeds and more than human activities, that which

makes the land is the energy which originates in the sun. Here is the source of life's sustenance. The sun shines on the just and the unjust alike, as the Emperors of Japan consider all Japanese, good or bad, members of one united family. The sun may be said to unify life on earth in that without the sun life could not exist. But, the sun, itself, is an individualized planet, an individualized representation of Divine Spirit. There is a wider Heavenly unification of Divinity than solar energy holds, and it is this more inclusive concept of Divine Spirit, of which the sun is a part, that Shinto represents in the full personality of Ama-terasu-oho-mi-Kami.

The mythology now proceeds to show acceptance of the rule of Amaterasu by Okuninushi, meaning that through Okuninushi the Universal Oneness of Divine Spirit first was understood by men. It is proper for the tradition to make Okuninushi the central earthly figure in depicting the evolution of the conception of universality. He had attained insight into the Divinity of Nature and of himself, the first to do so among all the personalities recorded up to his time in the ancient tradition. He, therefore, is the fit individual to personify mankind's comprehension that above all individuality, Divine Spirit unites the universe into a single whole.

But, as man advances seemingly by his own efforts, and as individual energy and perseverance and talent have such important results in the evolution of progress, it is difficult for humanity to accept the fact of Spiritual Oneness. Man must create his individual growth amid conflicting interests and cruel rivalries. He does not understand, self-consciously, that the divergences of life show Divine Spirit's unified whole ~~exp~~anding through individuals who are searching for new ways of development by means of different experiments that may clash. All the resulting con-

flicts are Divine Spirit's inflictions on itself, due to ignorance of future results of its present activities, or to individualism seeking too much personal advantage. It is usually necessary for individualism and unification to struggle against each other in order that the conception of neither shall overwhelm the other. An understanding of the importance of each of the two movements of Divine Spirit is essential for the full development of life.

In this part of the tradition, the mythology represents the principle of unification striving to gain self-conscious recognition from individualism. Amaterasu personalizes unification and Okuninushi represents individualism. In the end, it will be seen that individualism is not defeated by universality of Divine Spirit, for such a defeat would mean life's activities, which depend so much on individual competence, would be halted. Rather, a compromise is reached.

POLITICAL FACTOR IN THE MYTH

The contest between universality and individualism does not have a spiritual meaning only, in the myth. A historical meaning, also, is implied, and, indeed, forms the foreground of the tradition. But, to comprehend the full purport of the Heavenly desire to secure recognition of unification from Okuninushi, it must be borne in mind that the Shinto principle of Divine Spirit's essential Oneness is being represented. The narrative is not treating of political unification, alone. History and spirituality both are interwoven into the myth.

Considered historically, Okuninushi's successful development of Izumo must have attracted attention in neighboring provinces and even in Korea. Efforts doubtless were made both by local provincial chiefs and by

Koreans to wrest his territory from him; and the myth seems influenced by these probabilities. Furthermore, the tradition is seeking to emphasize the predominance of Kyushu, whose chieftains gave to Japan its Imperial Rulers beginning with the legendary-historical period. This factor, too, in the mythology, has to be taken into consideration in understanding the attacks against Okuninushi, Ruler of Kyushu's rival province, Izumo.

It is always necessary to have in mind these significances in the tradition in order to find coherence in the mythological narrative. The Divine Spirit of Heaven does not engage in warfare against earthly Divine Spirit. Shinto shows no such misunderstanding of the meaning of Kami. The tradition of Amaterasu's conflict with Okuninushi cannot be read as a Heavenly campaign against certain tribal communities on earth without destroying some of the principles of Shinto. Since Heavenly Divine Spirit has expanded as earthly Kami, a "war" between Heaven and earth is impossible, for it would mean subjective Divine Spirit of Heaven warring against its own objective, materialistic self.

As a matter of literal fact, the mythology shows clearly that none of the Heavenly Kami sent to oppose Okuninushi ever did so. On the contrary, they refused to return to Heaven and report against Okuninushi's rule. The final expedition which enforced Okuninushi's surrender, was directed by a Kami who had blocked the Tranquil River of Heaven and would not allow the Heavenly Kami to enter his domain. The tradition thus displays a persistent refusal to interpret the movement against Okuninushi as an armed conflict directed by Heaven against Divine Spirit on earth. The Shinto instinct is responsible for this fact, which otherwise would introduce a serious note of inconsistency into the Shinto

ideology. It is as though the mythology were indicating that in a historical sense, Okuninushi had been defeated, perhaps by Kyushu forces, but he met no defeat at the hands of Heaven. On the contrary, he was highly honored spiritually by Heaven in the end.

The operations against the sway of Okuninushi have a profound meaning in what may be called a political-spiritual sense, peculiar to Japan. They mark the origin of the great Shinto conception that the Ruler unites his people as a single national whole, not only politically, but also spiritually. The concept is the outcome of the Shinto doctrine that everything that exists has Heavenly Divine origin. To carry through this idea, consistently, a nation becomes a single whole, as part of the wider universal whole. The Emperor, who is the living personalization of the wholeness of the nation, represents the unbroken ancestral line of national unification. And as all individual life has Heavenly ancestry, so also the wholeness of life, has Heavenly unified origin. Amaterasu personalizes the wholeness or unified Oneness of Heaven, and thus the Emperor acknowledges her as his own Heavenly ancestral source, applicable to Japan.

The mythology convincingly makes use of the movement against Okuninushi, to show this unique Shinto principle, which ever since has endured in Japan. The Kojiki says Amaterasu declared Japan should be governed by *Masa-ka-a-katsu-kachi-hayabi-ame-no-oshi-ho-mimi-no-Mikoto*, "Truly-conquer-I-conquer-conquering-swift-Heavenly-great-great-ears-Mikoto," whose name is usually shortened to *Ame-no-oshi-ho-mimi-no-Mikoto*. He was the first son born at the Susano birth trial. His appointment to rule over the whole of the land does not show an arbitrary interpretation of Oneness to the exclusion of individualism. He may be said to have been the child of both Ama-

terasu and Susano, owing to the peculiar character of the trial and its verdict. He represents, therefore, through Susano and the development of Izumo, the idea of individual effort; while, through Amaterasu, he personifies unification. He does not destroy individuality in order to represent Oneness of Divine Spirit. In the end he does not go down to earth to rule at all, but bestows his right on his son, Ninigi-no-Mikoto, who, however, can be said to have inherited from his father the same representative character, in addition to other significant implications through his mother.

Ame-no-oshi-ho-mimi-no-Mikoto, looking down, declared Japan to be "painfully uproarious," and reported this condition to Amaterasu. That is to say, individualism had become extreme. Though Okuninushi had made the land, there was lacking full coordination of the people under his rule and the natives had not been truly subdued, despite Okuninushi's previous claim that he had exacted obedience from all. In the early history of Japan, it would have been impossible for a local ruler to have suppressed all tribal rivalries and outbreaks.

DELIBERATION FOR UNIFICATION

The Kojiki says an assembly of all the eight hundred myriad of Kami for considering the matter was summoned by Amaterasu and Taka-mi-musubi-no-Kami, "High-august-producing-wondrous-Kami." This association of Amaterasu with the first Kami of self-production and self-creativity, is continued throughout the Kojiki's version of the tradition. It shows the Shinto principle of the union between the energy giving sun and the Musubi impetus of creative action. Amaterasu, the Ruler of Heaven, always has with her the Kami of self-creative development. She does not

rule as an autocrat but in conformity with the Shinto conception of individual responsibility and individual effort. Amaterasu, the unifying Kami, never neglects to recognize creative individualism as the nearest element of Divinity to herself. The two, indeed, as the Shinto mythology shows, are inseparable, and cannot be considered apart.

The Emperor Jimmu, who is traditionally regarded as having unified Japan, administratively, acknowledged this fact, which is an essential part of the Shinto understanding of life. The Nihongi says, at the outset of his reign, the Emperor Jimmu declared, "Of old, our Heavenly Kami, Taka-mi-musubi-no-Mikoto and Oho-hiru-me-no-Mikoto (Amaterasu), pointing to this land of fair rice ears of the fertile reed plain, gave it to our Heavenly ancestor, Hiko-ho-no-Ninigi-no-Mikoto."¹ This Imperial recognition of the joint power of Amaterasu and Taka-mi-musubi-no-Kami, indicates how the Shinto conception of universality and individual self-creative action are both necessary for the proper development of life.

The meeting of the eight hundred myriad of Kami to discuss the situation again shows the Shinto trust in democracy. At this time, when initial action was being considered to unite Japan, the problem was not decided in any omnipotent way. It was placed before all the Heavenly Kami for common discussion. The Kojiki states Omohikane-no-Kami, the Thought-includer-Kami, was also summoned, as had occurred previously in the Heavenly deliberations, to think of a plan. The meaning is that the ideas of all the Kami were taken into consideration, included in the deliberations, and then the best suggestion was accepted. The Kojiki shows this democratic fact clearly: "The Thought-includer-Kami and likewise the eight hund-

¹ Vol. I, p. 110.

red myriad Kami took counsel. "¹ The conference decided to send Ame-no-hohi-no-Mikoto to subdue Izumo, the territory of Okuninushi on the earth below. This Kami was the second son born at the Susano birth trial to Susano. His elder brother, Ame-no-oshi-ho-mimi-no-Mikoto, who had first been appointed by Amaterasu to rule the land, had declined to descend because of the disturbed conditions. It was natural, therefore, for the second son, who likewise had been adopted by Amaterasu, to be chosen to investigate the situation in Izumo.

But, Ame-no-hohi-no-Mikoto, says the Kojiki, curried favor with Okuninushi, and for three years brought back no report. In Heaven, he was associated with unified Divine Spirit. But, when he had descended to Izumo, he came within the influence of the individualistic efforts of Divine Spirit and disavowed the instruction to subdue Okuninushi. His action, however, cannot be considered a betrayal of his duty. Divine Spirit, moving forth from Heaven, naturally becomes individualized. Complete unification of Divinity is centered in Heaven, its originating impetus. On earth, individualism is the characteristic form of Divine Spirit. To say, as does the Kojiki, that Ame-no-hohi-no-Mikoto "curried favor" with Okuninushi, means that Ame-no-hohi-no-Mikoto, on being released as it were from the immaterial Oneness of Heaven, followed the normal instinct of Divine Spirit in adjusting himself to earthly individualism.

He was not held guilty by Heaven of disobedience, for later in the mythology, he is made an attendant upon Okuninushi, as the Heavenly representative, charged to pay Okuninushi honor upon the latter's surrender of the land. It would be impossible, in fact, under Shinto, for

punishment to be inflicted by Heaven upon Divine Spirit for moving forth toward individualism, once Heaven had been left behind: for that is the nature of Divine Spirit.

The Nihongi says a second messenger was sent from Heaven, Oho-se-ihi-no-Mikuma-no-Ushi, "Great-husband-boiled-rice-of-Mikuma-Master."¹ He, too, brought no report. He is described as a son of Ame-no-hohi-no-Mikoto, and would naturally have done his father's bidding to remain in Izumo. The Kojiki does not mention him but says after the failure of Ame-no-hohi-no-Mikoto to return with a report, Amaterasu and Taka-mi-musubi-no-Kami again summoned all the Heavenly Kami, who decided to send Ame-waka-Hiko, "Heavenly-young-Prince." He was given the Heavenly bow and arrows and told to descend. On reaching Izumo, however, Ame-waka-Hiko followed the example of his predecessors. He became individualistic and had no wish to return to Heaven. He sought to expand his own creative activity. The Kojiki says he married The Under-shining-Princess, previously mentioned as a daughter of Okuninushi, and planned to gain possession of the land for himself.

MEANING OF THE MESSENGERS

Not only were the Heavenly messengers interested in individual effort when they descended to earth; but also they were showing the Shinto emphasis upon the expansion of life by their refusal to return to Heaven. Shinto does not consider the emergence of material life from the immateriality of Divine Spirit to have been an error or a consequence of evil. It is a normal, natural process. Shinto always seeks the prolongation of material life, and

¹ Vol. I, pp. 64-5.

the attitude of the Heavenly messengers permits the inference that once life in material form begins on earth, Shinto does not wish to see it interrupted for any reason whatsoever. Returning to Heaven represents Divine Spirit's abandonment of its own earthly evolution; and the resolve of the Heavenly messengers to remain on earth may be considered to symbolize the Shinto insistence that when Divine Spirit becomes materialized, it should not voluntarily move backward to the source whence life emerges into the universe. It should always struggle to move further forward into living reality. Unification of Divine Spirit cannot be forced into the self-conscious minds of men by Heavenly power; and so the messengers, in the mythology failed. The idea of unification must come naturally to man as Divine Spirit on earth.

In addition to the fact that Divine Spirit was seeking to express the conception of unification through the myth, the tradition seems to contain another meaning as well. The form in which the narrative is told implies that beside the spiritual significance of the myth, the story embodies vague memories of long past historical happenings. Any attempt to explain the historical meanings, however, can do no more than seek a broad outline because of lack of detailed knowledge of the times.

Yet, it is probable that the development of Izumo under Okuninushi attracted wide attention among other tribes in other parts of Japan and Korea. The wealth of Izumo may have been considerably larger than wealth elsewhere in the islands; and attempts to usurp Okuninushi's rule would be natural among local chieftains, not only outside Izumo but also within Izumo, itself. Too, the higher progress that apparently was being made in Izumo might well have attracted ambitious young Japanese tribesmen seeking to improve their own positions, by settling in

that area. There is also the likelihood that Korean adventurers, hearing of the fame of Okuninushi's progressive province might have desired to try to wrest control from him. Furthermore, the tradition is intent on showing how the Kyushu tribes which later controlled all Japan, were superior to Izumo. So, there is the probability of a Kyushu expedition against Izumo being included in the myth, although, as will be seen later, there is considerable chronological confusion about the Kyushu factor in this part of the tradition. All the historical elements in the myth, however, seem to be confused and no straightforward reconstruction is possible. The tradition apparently has adopted parts from several different events of the long past.

Ame-no-hohi-no-Mikoto, having been considered by Susano to be his son (and so, Okuninushi's brother-in-law), and possibly having overseen the building of Susano's Korean "clay boat", previously mentioned, suggests that the myth historically refers to Koreans crossing to Izumo and associating with Okuninushi. The same interpretation might apply to Ame-no-hohi-no-Mikoto's own son, described in the Nihongi as the second messenger. They may have been sent from Korea to investigate Izumo conditions, preparatory to an invasion, and then considered their own interests would be better served by cooperating with Okuninushi in the new land.

The third messenger, the Heavenly-young-Prince, might represent a different tradition, for, after the failure of two missions, having the same origin, if they were Korean, it is more likely an armed force would have been sent or else the Korean enterprise for conquest abandoned. So, it is possible to assume that if the myth is based on historical happenings, the Heavenly-young-Prince was a young adventurous son of a tribal chief's family in a

region in Japan not far from Izumo. He may have ventured into Izumo believing he might succeed to Okuninushi's authority by marrying his daughter and by cunning conspiracy. So the sequel seems to suggest.

THE PHEASANT MESSENGER

After eight years had elapsed since the Heavenly-young-Prince had gone on his mission, the Kojiki says the Heavenly assembly decided to send the Pheasant to ask the Heavenly-young-Prince why he had failed to bring back a report. The Pheasant was called Na-naki-me, "Name-crying-Female." Perching on a tree, the Pheasant gave the message to the Heavenly-young-Prince. But, Ama-no-sagu-me, "Heavenly-spying-Woman," told the Heavenly-young-Prince that the Pheasant's cry was bad and he should shoot the bird, which he did with the bow and arrow given him before he had departed from Heaven. The arrow was "shot upside down," says the Kojiki,¹ and reached the Tranquil River of Heaven, where Amaterasu and Taka-gi-no-Kami, "High-integrating-Kami," were sitting together.

The Kojiki states Taka-gi-no-Kami is another name for Taka-mi-musubi-no-Kami, the first of the Musubi Kami of self-production, always so intimately associated in the mythology with Amaterasu.² It is indicative of the emphasis which the mythology is now placing on unification that Taka-mi-musubi-no-Kami should be called the High-integrating-Kami in this part of the tradition. The self-creative impetus which Taka-mi-musubi-no-Kami represents in Shinto is always an integrating force. That is to say, it

¹ P. 115.

² P. 114.

is constructive, joining together various parts to produce a finished accomplishment. So, while Taka-mi-musubi-no-Kami is individualistic, in that the Musubi spirit operates so largely through individuals, yet the individual must have a sense of integration to accomplish his own work; and, integration in its widest sense represents universal coordination. Only in this part of the mythology, dealing with unification, is Taka-mi-musubi-no-Kami called by his alternative name of High-integrating-Kami, for here is the appropriate place to emphasize the impetus of integration operating within the individual, as a movement leading toward universality. The Emperor Jimmu, the first legendary-historical unifier of the land, also calls Taka-mi-musubi-no-Kami, the High-integrating-Kami, in recognition of his coordinating significance.¹

The High-integrating-Kami recognized the Heavenly arrow, says the Kojiki, and threw it back to earth, declaring if the Heavenly-young-Prince had discharged it against evil Kami, it must not hit him; but if he had a foul heart, he must perish by the arrow. Apart from other considerations of the myth's meaning, the uncertainty in the mind of the High-integrating-Kami again demonstrates that in Shinto, Heaven has no absolute knowledge of earthly affairs. The arrow, continues the Kojiki, killed the Heavenly-young-Prince as he was asleep on his couch. The Kojiki then adds that the Heavenly-young-Prince's Heavenly wife, children and father came down to earth, lamenting. They built a mourning-house and made a wild goose, heron, kingfisher, sparrow and pheasant attend the funeral; "and having thus arranged matters, they departed themselves for eight days and eight nights."²

¹ Kojiki, pp. 163-4.

² Ibid, p. 117.

Then, the Heavenly-young-Prince's brother-in-law, Ajishiki-taka-hiko-ne-no-Kami, came to condole. The Heavenly wife and father of the Heavenly-young-Prince mistook his brother-in-law for the Heavenly-young-Prince, himself, the myth stating they closely resembled each other. The family mourners hence thought the Heavenly-young-Prince had not been killed at all, and they clung to the brother-in-law with glad cries. But, Ajishiki-taka-hiko-ne-no-Kami was very angry at being mistaken for a dead person, says the Kojiki; for death is abhorred by Shinto. He drew his sword, broke down the mourning-house, and kicked away the pieces, and then rushed off in anger. His sister, Shita-teru-Hime (here mentioned by her alternative name, Taka-hime-no-Mikoto), the earthly wife of the Heavenly-young-Prince, sang a song as her brother fled away, praising his brilliance, like the refulgence of august jewels.

PHEASANT AND FUNERAL MEANINGS

This long myth reads like a fantastic story of childish imagination. If it had to be taken literally, it would imply that the Shinto tradition had lost itself in an infantile maze. The narrative, however, must have originated in an early period and became distorted through misunderstanding of the meanings of some of the words and too literal an interpretation.

The name of the Pheasant, Na-naki-me, "Name-crying-Female," Chamberlain points out, must have arisen because it was thought pheasants -called *kigishi* in archaic Japanese- uttered cries which resembled the pronunciation of their name: *kigishi*. But, Chamberlain adds, Na-naki-me can also be translated "Nameless-Female," and in the Nihongi

version, the characters used have that significance.¹ It may be concluded, therefore, that in the original version of the tradition, it was not a Pheasant that had been sent to carry a message to the Heavenly-young-Prince, but a "Nameless-Female". The Shinto tradition shows it was not unusual to send women on dangerous missions; for, Ame-no-uzume-no-Mikoto, the Heavenly-alarms-female-Mikoto, later in the mythology, goes to earth, ahead of Ninigi-no-Mikoto, to investigate an uproar that had disturbed the Heavenly Kami.

So, it would not be surprising for the myth to cause a woman to be commanded to inquire why the men previously sent as messengers, had brought back no reports. The female was called "nameless" because her mission would have to be secret. In other words, the Pheasant was a female spy. This meaning gains some confirmation from the fact that the Heavenly-young-Prince was warned against the Nameless-Female by Ama-no-sagu-me, "Heavenly-spying-Woman," as though the earlier tradition intentionally wished to call attention to the fact of espionage. But, in the course of time, the expression, Nanki-me, originally meaning "Nameless-Female" -or woman spy- lost that interpretation and came to mean only "Name-crying-Female," which was used as a synonym for pheasant -kigishi- because the kigishi was supposed to cry its own name. Thus, the original narrative, concerning a spy, became changed to mean a pheasant had been sent from Heaven to inquire into the Izumo affair.

The myth says the Pheasant was killed by the Heavenly-young-Prince with an arrow "shot upside down." Chamberlain quotes Motoori's explanation of this expression as meaning that since the arrow was shot from below straight

1 Kojiki, p. 114, note 9. See Nihongi, Vol. I, p. 65, note 5.

up at the Pheasant, perched overhead, the feathers which formed the top part of the arrow were naturally underneath or below; and so the arrow was shot upside down.¹ But, this explanation would apply to any arrow discharged at a bird in a tree; whereas, the peculiar expression should be considered as having a special meaning. Susano's action in flaying a horse "backward," has been previously explained as meaning a cruel act; and an arrow, "shot upside down," is probably meant to imply a "backward shooting," or an act of cruelty. The Heavenly-young-Prince had committed a crime in killing the woman spy sent to remonstrate with him for his conduct in Izumo, which, it must be remembered, included an attempt on his part to seize the land for himself. If a historical basis is involved, was the spy perhaps an agent of Okuninushi?

The description of the Heavenly-young-Prince's death by a Heavenly arrow, implies a mystery about his demise. The probability seems to be that the Heavenly-young-Prince was not slain at all, but he circulated a false report of having been assassinated in bed, secretly; and, in order to make it impossible to trace the non-existent assassin, his friends said he was shot by a Heavenly arrow.

The Kojiki says the Heavenly-young-Prince's funeral was in the Land of Minu, (afterward called Mino) near the present Kyoto, far from Izumo.² This must have been the district, therefore, where he was trying to seize the land or establish himself as the ruler. Okuninushi would not have been unaware of any such conspiracy, and naturally might have kept watch on the Heavenly-young-Prince. So, the Heavenly-young-Prince it may be, shot Okuninushi's spy and to escape Okuninushi's vengeance, pre-

¹ Kojiki, p. 115, note 12.

² P. 118, note 30.

tended he, himself, had been shot in turn. Such may be a forgotten origin of the erratically told myth.

In Shinto, Heaven does not slay mankind, for to do so would be "spiritual suicide," since man, himself is Heavenly Divine Spirit in materialized form on earth. If it had been possible for Heavenly arrows to descend to earth, charged to kill anyone the Heavenly Kami wished, why should the expeditions against Okuninushi have been organized? An arrow, unloosed from the Tranquil River of Heaven would have been sufficient. The arrow myth, indeed, is no more than an example of confusions in the oral tradition, starting with the misunderstanding of the Pheasant's name.

The funeral of the Heavenly-young-Prince, is a parody, emphasizing the probability that there was no corpse at all. The Kojiki's statement that the Heavenly-young-Prince's mourners disported themselves at the funeral suggests the origin of a custom to conceal grief over death which, though modified in form, continues today in Japan.

If the Heavenly-young-Prince represents, historically, a tribal youth married to a daughter of Okuninushi, as the tradition indicates, his own family must have had native prominence. A report of his alleged death, reaching his home province, would cause his family to desire to attend his funeral where they seem to have learned a comedy was being played in terms of a mock burial. Instead of people, the Kojiki describes the officials at the funeral as birds. They would be appropriate parodies of mourners since the woman spy had a pheasant name. But, had it been a real funeral for one who had murdered a bird, the presence of bird mourners would have been absurd.

The resemblance between the Heavenly-young-Prince and his brother-in-law adds to the farcical character of the performance. They were not related by blood; so

the probable reason why the Heavenly-young-Prince's family recognized him was because the Heavenly-young-Prince, himself, was attending his own funeral, doubtless disguised. But, the disguise being penetrated, he pretended to be his own brother-in-law and destroyed the mourning-house so that it could not be quickly ascertained that he was not the corpse. In the resulting confusion he escaped, leaving his Izumo wife to cover his retreat by her song, which in its fulsomeness more naturally indicates a wife's regard for her husband than a sister's eulogy of a brother. Wife and sister can be the same in the mythology; while the disporting shows the mourners knew.

Shinto dislike of funerals may have caused the story, in its queer parody form, to have got into the mythology. A version in the Nihongi places the funeral in Heaven, after the corpse had been carried there, which is a Shinto absurdity. The Nihongi reveals its own confusion by saying in another version that a cock-pheasant first was sent as Heavenly messenger, but seeing the fields of grain, he did not return; and then the female pheasant was sent, who was hit by the Heavenly-young-Prince's arrow but nevertheless, took a report to Heaven.¹

The whole narrative is so unnatural and unreal that it fittingly ends the recital of the mythical efforts to press acceptance of unification upon Okuninushi by Heavenly messengers. All the Heavenly attempts were failures, showing emphatically that Heaven does not control human relations, according to Shinto. The mythology reveals that a force beyond the Heavenly boundary was finally used to overcome Okuninushi in a material sense, the only Shinto way possible.

¹ Vol. I, p. 90.

CHAPTER X



HEAVENLY SUPREMACY

No Heavenly messenger had even tried to compel recognition of unification by Okuninushi. The effort to moderate his individualism now seems to change in the mythology from a spiritual to a materialistic form, directed not within Heaven but outside the limits of Heavenly authority.

THE EARTHLY ADVERSARY

The Heavenly Kami met again after the final failure of their messengers, and the Kojiki says the assembly declared :

"He who is named Itsu-no-wo-ha-bari-no-Kami, 'Majestic-point-blade-extended-Kami,' and dwells in the Heavenly Rock-Dwelling, by the source of the Tranquil River of Heaven, is the one who should be sent; or, if not this Kami, then this Kami's child, Take-mika-dzu-chi-no-wo-no-Kami, 'Brave-awful-possessing-male-Kami', might be sent. Moreover, owing to the Heavenly-point-blade-extended-Kami having blocked up and turned back the waters of the Tranquil River of Heaven and to his dwelling, with the road blocked up, other Kami cannot go. So, Ame-no-kaku-no-Kami, 'Heavenly-deer-Kami,' should be sent especially to ask him."¹

The fact that the Heavenly Kami, themselves, could not

¹ PP. 119-20.

reach the residence of the Majestic-point-blade-extended-Kami, indicates his domain was beyond the control of Heaven. The roadway was blocked, meaning the Heavenly boundary must have ended at the frontier of this Kami's rule. This curious description can have scarcely any other implication than to designate the country of the Majestic-point-blade-extended-Kami as being materialistic, differing from the spiritual immateriality of Heaven. Heavenly Rock-Dwelling is the name in the Kojiki for the cave where Amaterasu hid herself at the time of Susano's outrages. But, it may be inferred that after the episode of Amaterasu's fright, the Rock-Dwelling was considered to have been closed, whereafter Heavenly Rock-Dwelling may well have become a general name for caves or mountainous homes. The tradition, previously, had used Heavenly imagery in describing the campaign against Okuninushi. Now, it turns temporarily, to a human basis for bringing the campaign to an end. This part of the story seems, indeed, to be dealing with a historical fact in a more definite way than previously.

The Heavenly Deer, sent as a messenger to ask the assistance of the Heavenly-point-blade-extended-Kami, indicates a mountainous region. The deer, accustomed to climbing precipitous slopes, could clamber over the blocked road which debarred the Heavenly Kami, themselves, from going forth. The translation of the expression "kaku" as deer, is Hirata's.¹ But, another meaning may be contained in the word. The ancient tradition was passed from generation to generation by spoken words, not by written ideographs. So, "kaku" might really mean "kagu." In that part of the mythology which gives the story of the death of Izanami the Kojiki says there was born from

¹ Kojiki, p. 120, note 5.

Izanagi's tears the Kami that dwells on Mount Kagu; and Hirata states that "Kaḡu" should be connected with "kago," meaning deer. At the same time, Chamberlain points out that the character with which Kagu is written though it signifies "fragrant," may be connected with "Heaven-descended."¹ It would be in keeping with the apparent intent of the myth, following this interpretation, if the Heavenly Deer signified a descent from Heaven in order to confer with the Heavenly-point-blade-extended-Kami. Thus, the myth would emphasize again the fact that the new expedition to be organized against Okuninushi was really an earthly matter, not a movement starting from Heaven.

IDENTITY OF THE EARTHLY LEADER

The Majestic-point-blade-extended-Kami is the name which the Kojiki gives to the sword used by Izanagi in cutting off the head of the Fire-Kami who caused Izanami's death. The sword does not have the suffix Kami attached to its name, however, for reasons that have been explained previously. Yet, the identity is really complete. The Majestic-point-blade-extended-Kami represents in the present tradition water, and also swords as weapons of warfare; while the name used for Izanagi's sword, as previously shown, seems to indicate the water with which the fire was extinguished. Furthermore, this Kami's son, Take-mika-dzu-chi-no-wo-no-Kami, "Brave-awful-possessing-male-Kami", was one of the Kami born from the blood of the Fire-Child as it was decapitated by Izanagi, using the Majestic-point-blade-extended sword. These Kami thus came into the tradition at the time Izanagi and Izanami

¹ Kojiki, p. 36, note 12.

were giving birth to the land. As such, they are identified with a much earlier part of the mythology than is represented by the development of Izumo under Okuninushi.

Indeed, from now onward to the conclusion of the wholly mythological period of the Shinto tradition, the chronological order is much more confused than in any other part of the narrative. This immediate section of the tradition is telling the story of the beginning of Kyushu's rise to predominance through the eventual submission, in the traditional-historical era, of the rest of Japan to the Imperial Line which had its first Japanese home in Kyushu. But, the story does not follow a natural sequence of events. The mythology gives no such detailed history of the evolution of progress in Kyushu as it does for Izumo. Instead, the tradition apparently makes leaps forward and backward concerning the Kyushu part of the mythology; and it is difficult at times to declare whether Kyushu is really indicated throughout, or whether there are lapses, as for instance, incorporation of traditions relating to other parts of Japan, or to Korea.

Possibly the Majestic-point-blade-extended-Kami symbolizes the early development of Kyushu after the discovery of iron. Since the Majestic-point-blade-extended sword was Izanagi's weapon, it seems unlikely he would have left it behind when he proceeded to Kyushu to purify himself after his escape from Yomi. The Kojiki says he waved his sword behind his back when he was being pursued through the dark region of the grave, so he then possessed it. There is no mention of the sword at the purification bath in Kyushu, but that may have been because it did not retard the Yomi pursuit. Yet, the Kojiki seems to imply Izanagi's sword remained in Kyushu and came to represent a local chieftain: the first suggestion that Kyushu's beginnings antedated Izumo's.

The mythology's special consideration for Kyushu, too, perhaps caused that part of Japan to be considered the material borderland of Heaven and earth, as Izumo was thought to provide the entrance into the Land of Death. So, Kyushu would be the normal place for blocking the Heavenly road and river, meaning immateriality ceased at Kyushu and the material objective forms of Divine Spirit-earthly life- began there. It would be in keeping, also with the traditional respect for Kyushu, if a Kyushu expedition against Izumo were considered to be due to the behest of Heaven. Modern wars are waged likewise, by belligerents who claim to be Heaven's arm.

THE NAVAL EXPEDITION

The Majestic-point-blade-extended-Kami replied to the Deer-Messenger that he would send his son, the Brave-awful-possessing-male-Kami, to subdue the land. An alternative name for this Kami given in the Kojiki at the time of his birth is Take-futsu-no-Kami, "Brave-snapping-Kami."¹ The Nihongi's version of the Izumo expedition names two leaders, the Brave-awful-possessing-male-Kami, and Futsu-nushi-no-Kami.² The latter name, however, may be the same as Take-futsu-no-Kami, due to a confusion in the tradition, although Okuninushi speaks of two leaders, in the Nihongi version. The Kojiki recognizes two leaders, also; but the second is Tori-bune-no-Kami, "Bird-boat-Kami," which the Kojiki says was attached to the Brave-awful-possessing-male-Kami, appropriately enough. The alternative name of this boat, given earlier in the Kojiki, is Tori-no-ihha-kusu-bune-no-Kami, "Bird's-rock-camphor-

¹ P. 38, note 8.

² Vol. I, p. 23.

tree-boat-Kami."¹ The meaning is that the boat was made of camphor tree, so strong that its perch for birds was steady as a rock. The mention of a boat as powerful as this, implies a heavy naval expedition was sent.

The possibility cannot be overlooked that the mythology is telling about a tradition of an expedition from Korea invading Izumo. This might have been so, but it would have to mean the expedition became dominant in Kyushu after conquering Izumo, for consistency to be maintained. But, if such be the right interpretation, it is difficult to understand why the leaders did not make Izumo their permanent home, with Kyushu as a subsidiary province. Izumo is nearer to Korea and is part of the Japanese mainland. Yet, Korea seems to play some part in the story, as will appear later.

Possibly Korea was the homeland of Kyushu tribes who later invaded Izumo. Or, two different traditions may be interwoven in the story, one about an early Korean invasion of Izumo and the other based on a later conquest of Izumo by Kyushu. With these uncertainties, the choice is open; and in such case, it is reasonable to follow the general intent of the mythology, which emphasizes Kyushu's dominance over Izumo, as a preliminary step to national unity. Boats would be used for an invasion of Izumo, from either Korea or Kyushu, whichever was the starting point; and it is more in keeping with the whole trend of the mythology to consider the invasion to have been meant as coming from Kyushu instead of Korea. The Heavenly-bird-boat was born to Izanagi and Izanami just before the birth of the Fire-Kami.² So, the myth again associates the expedition in indirect fashion with Izanagi, and through

¹ P. 33.

² Kojiki, p. 33.

him -in this case more indirectly- with Kyushu. The Kojiki treats the boat as an active Kami participant, as though it meant "boatload of warriors." It says the two Kami descended to the little shore of Inasa, in Izumo. Chamberlain states the derivation of Inasa is not known;¹ but the real meaning of the arrival must refer to an armed force crossing the sea and anchoring off the Izumo coast while awaiting the outcome of a parley. The Kojiki says the two Kami "drew their swords, ten hand-breadths long, stuck them upside down on the crest of a wave, seated themselves crosslegged on the points of the swords," and demanded Okuninushi's surrender.

The meaning of this curious description is probably a play upon the name and power of the Majestic-point-blade-extended-Kami, controlling both swords and water-a tribute to him as the one who arranged the expedition. It also denotes the ferocity of the warriors; and the reference to the crest of the waves again indicates a naval force.

No immediate opposition was offered by Okuninushi to the enemy, in the Kojiki's account. The implication seems to be that the arrival was unexpected and Okuninushi had prepared no plan of campaign. The Kojiki says the demand for surrender was thus expressed:

"The Heaven-shining-great-august-Kami and the High-integrating-Kami have charged us and sent us to ask (saying): 'We have deigned to charge our August Child with thy dominion, the Central Land of Reed-Plains, as the land which he should govern. So, how is thy heart?'"²

This version couples Amaterasu with Taka-mi-musubi-no-Kami, as together insisting upon Okuninushi's capitulation.

¹ Kojiki, p. 121, note 11.

² P. 121.

lation. Thus, the mythology continues to emphasize the harmonious joint action of universal Divine Spirit and Divine Spirit which has become individualized and also holds fast to coordination or integration. The two are really one. Furthermore, Okuninushi's dominion is called the Central Land of Reed-Plains, which seems to imply that his control extended beyond Izumo's boundaries throughout the whole of known Japan.

If the text be authentic, then the Kyushu expedition may represent a revolt in Kyushu against Okuninushi's national rule. But, there is no reason to believe that at so early a time in the history of the Japanese settlements, one provincial chief had succeeded in extending his away over all parts of the country, even though Okuninushi's authority went beyond Izumo. The reference to the Central Land of Reed-Plains probably represents the future area of control by the Imperial Kyushu descendants, of the "August Child" extending through definitely historical times to the present day. The Kojiki's use of the term "August Child" refers to Ninigi-no-Mikoto. He was not the child, but the grandchild of Amaterasu and the High-integrating-Kami. However, grandparents frequently refer to a grandchild as "child" in the sense of offspring of the family line; and such seems to be the meaning in the present case.

DID KOTO-SHIRO-NUSHI ESCAPE?

Okuninushi's answer to the demand for his surrender was to tell the invaders to ask his son Ya-he-koto-shiro-nu-shi-no-Kami, "Eight-fold-thing-sign-master-Kami," shortened to Koto-shiro-nushi. He was then catching birds and fish at Cape Miho; and the expedition called upon him

to consent to his father's abdication, which he did. The *Kojiki* states: "Thereupon, he trod on his boat so as to capsize it, clapped his Heavenly departing hands in the fence of green branches, and disappeared." This reading is Chamberlain's, who follows Hirata's interpretation. Satow, however, accepts Motoori's version that Koto-shiro-nushi transformed his boat into a green branch fence and disappeared. The former meaning is more natural and more in keeping with Chamberlain's explanation that the place was a large shallow space of water, fenced with posts and branches, with a single opening for fish to enter.¹ The possibility exists that Koto-shiro-nushi could have escaped through this network and the shallow water, without any inconsistency in the *Kojiki*'s account.

The *Kojiki*, a little later in the narrative, implies he did escape, for when the capitulation was arranged, after Koto-shiro-nushi had gone overboard, the *Kojiki* declares Okuninushi stated there would be no more trouble if Koto-shiro-nushi were made the rear and front guard of the new Ruler.² This declaration would have no meaning if Koto-shiro-nushi had previously been drowned.

The *Nihongi*, too, seems to suggest that he escaped. With no reference to the Cape Miho episode, the *Nihongi* says, in an isolated statement, that Koto-shiro-nushi changed into a sea monster and had intercourse with Mizo-kuhi-Hime, "Water-channel-pile-Princess."³ The space into the Cape Miho fish trap could be called a water-channel and the posts and branches about it were piles, facilitating an escape. So, this tradition very probably is based on Koto-shiro-nushi's plunge overboard. The *Nihongi* says the child of Koto-shiro-nushi and the Water-channel-pile-Princess

¹ *Kojiki*, p. 122, note 20.

² P. 124.

³ Vol. I, pp. 61-2.

was Hime-tatara-i-suzu-hime-no-Mikoto, "Princess-tatara-I-suzu-princess-Mikoto." Tatara probably is a plant, possibly a water plant; while I-suzu refers to the Isé Shrine site, according to Aston's translation. The meaning may be that Koto-shiro-nushi escaped to the peninsula where the Isé Shrine later was built. This Princess, according to the Nihongi, became the Empress of the Emperor Jimmu.

In its description of the Emperor Jimmu's reign, the Princess is said to have had remarkable beauty; and in the Nihongi's version of the reign of the Emperor Jimmu's son and successor, the Emperor Suizei, the Princess is named as the Emperor Suizei's mother.¹ The Kojiki says the Emperor Jimmu's Empress was Hoto-tatara-i-susugi-Hime, having the alternative name of Hime-tatara-i-suke-yori-Hime, and calls her father Miwa-no-o-ho-mono-nushi-no-Kami, "Great-Miwa-master-of-things-Kami," supposedly identical with Okuninushi.²

The importance of these traditions is that they seek to establish a connection between Okuninushi's family and the Emperor Jimmu, whose rule began in Kyushu, and who unified the nation, politically. That is to say, Izumo, through Okuninushi provided the chief consort for the Emperor Jimmu. A more remote descendant than daughter or granddaughter would have been chronologically better. Yet the intent is clear to unite the Okuninushi line with the Empress of the first legendary-historical Emperor and the mother of the second, as the earthly maternal founder of the Imperial Line, while the Emperor Jimmu was the earthly paternal founder. In this way, the mythology seeks to indicate that Izumo as well as Kyushu assisted in the eventual political unification of Japan.

¹ Vol. I, pp. 132, 138.

² P. 177.

But, before Okuninushi abandoned his rule, he was asked whether he had other sons in addition to Koto-shiro-nushi, who should be consulted. He called Take-mina-gata-no-Kami, "Brave-august-name-firm-Kami," but this son was not compliant. He and the Brave-awful-possessing-male-Kami had trials of strength, doubtless meaning an armed conflict. The Brave-august-name-firm-Kami fled after his defeat and eventually surrendered. The Kojiki's version of Okuninushi's action in leaving the decision to his sons indicates he had reached old age and had practically retired from active control over political matters. His life had run its course, his work in making the land was finished and his end was approaching, though the Nihongi shows he could still vigorously demand his rights.

KOJIKI'S TERMS OF SURRENDER

Okuninushi now agreed to give up the land. The Kojiki's version says he specified that a residence be built for him, with "temple-pillars" reaching from earth to Heaven, "like the rich and perfect nest where the Divine Child of the Heavenly Kami rules the succession of Heaven's sun;" and if this were done, "I will hide in the eighty road-windings and wait on him."¹ This flowery phrasing shows Chinese influence. Its historical meaning appears to be that Okuninushi realized he had but a short time to live, and he wished a Shrine to be erected in memory of his work in making the land. If that were done, he would make way for his successor; and in death he would leave behind no influence that might interfere with the progress of the new rule.

¹ PP. 123-4.

The Kojiki adds a Heavenly Divine Abode -a Shrine- was built for him in Izumo, on the shore of Tagishi, whose meaning, Chamberlain says, is doubtful.¹ Kushi-ya-tama-no-Kami was made butler to offer up a Heavenly Divine Banquet of fish. He first changed himself into a cormorant to get red earth from the bottom of the water for making platters, and caught fish with "thousand-fathom ropes."² The cormorant might be assumed to have caught the fish, itself, so that its intrusion into the myth simply to get red clay from the water's bottom must have had some special meaning. The clay was used for platters; but, red clay implies the existence of iron ore, from which fish hooks are made. It is possible this curiously described action of Kushi-ya-tama-no-Kami was meant to refer to the discovery of iron ore in Izumo, which animated progress.

The obscure name of this Kami is translated by Motoori as "Wondrous-increasing-offerings-Kami;" but, Chamberlain prefers Hirata's derivation, "Wondrous-eight-spirits-Kami."³ Motoori's interpretation is better fitted to the assumption that the offerings included not only fish but also other things. If the red clay from the water represented the discovery of iron, its symbolism would be specially appropriate to Izumo, for red clay was associated with Izumo's first sword, when the River Hi turned to "blood" after Susano killed the serpent. The Susano-Okuninushi period represents the Iron Age in Japan; and it would be in keeping with Shinto emphasis upon progress for tribute to be paid to Okuninushi in this way. The ceremony was Shinto in character, for the Kojiki states a *norito* was recited.

A fire-drill was used to start the banquet fire; and its

1 P. 124, note 31.

2 Kojiki, p. 125.

3 Kojiki, p. 125, note 32.

use still is part of Shinto Shrine ceremonies in Izumo; significant, perhaps, of the first human progressive step in making fire do man's bidding, and representative, also, of the meaning of the smoke arising from the fire. The Kojiki says Kushi-ya-tama-no-Kami declared he would burn the fire until the soot reached to Heaven and hung down eight handbreadths from the Heavenly abode of Kamu-musubi-mi-oya-no-Kami. Chamberlain translates this name as "Wondrous-divine-producer-august-ancestor-Kami;" but he adds that Satow follows Motoori in interpreting the meaning to be "Parent-musubi-Kami."¹ Why the soot should have been sent in such quantities to reach the Plain of High Heaven seems open to several interpretations. It may have been meant as a special honor for Okuninushi; or, it may have been intended as a signal to Heaven of the success of the campaign.

But, the soot was directed to a very special place in Heaven, the abode of Kumu-musubi-mi-oya-no-Kami, which, it would seem should control the meaning. Whatever interpretation be accepted of this Kami's name, the emphasis falls upon Musubi-Kami. The only Musubi-Kami referred to in the tradition of the Izumo campaign is Taka-mi-musubi-no-Kami, who is constantly mentioned. He was the grandparent of Ninigi-no-Mikoto; and the Kojiki has just referred to Ninigi-no-Mikoto as his and Amaterasu's "child." So, the translation of Motoori and Satow as Parent-musubi-Kami, might naturally refer to Taka-mi-musubi-no-Kami.

The soot of the fire thus seems to connect Okuninushi and Taka-mi-musubi-no-Kami, as if there were special association between them. In fact, there is. The Okuninushi Shrine represents the Shinto meaning of Musubi

¹ Kojiki, p. 126, note 38.

self-creativity in human form; and it is this fact which the smoke apparently represents, as its major emphasis.

Through the Shinto tradition, Musubi means especially individual creative action; and so, too, in this part of the myth, does Okuninushi. But, Taka-mi-musubi-no-Kami, though symbolizing individualism, is identified also with the conception of coordination through his alternative name of Taka-gi-no-Kami, "High-integrating-Kami." In this way, his one person signifies the two factors of individuality and the inner sense of coordination existing in harmony. So, it would be natural for the Shinto smoke of the Okuninushi banquet to reach his Heavenly abode, since Okuninushi, the individualist, had just acknowledged the supremacy of Heavenly unification, while yet continuing to maintain the existence of his own individuality as Divine Spirit.

Immediately after this episode, the Kojiki says the Brave-awful-possessing-male-Kami "re-ascended" and reported how he had subdued the Central Land of Reed-Plains. "Re-ascended" is interpreted in the sense of going back to Heaven.¹ But, the tradition does not say the Brave-awful-possessing-male-Kami had come originally from Heaven. He had come from the home of his father, the Majestic-point-blade-extended-Kami, who had blocked the road from Heaven. Yet, the Nihongi states that when Okuninushi had spoken sharply to the expedition's leaders about invading his territory, the leaders reported the matter to Taka-mi-musubi-no-Kami, who gave more circumstantial terms for Okuninushi's acceptance. So, "re-ascended" may have the meaning of reporting again to Taka-mi-musubi-no-Kami, instead of implying that the expedition was itself of Heavenly origin in the first place, which it

¹ Kojiki, pp. 126-7.

was not.

NIHONGI'S TERMS OF SURRENDER

The Kojiki's version of Okuninushi's surrender is not detailed, and emphasizes the materialistic element of the campaign. The Kojiki's interest is centered in Kyushu and it seems to wish to demonstrate at this point little more than the subjugation of Okuninushi. The Nihongi, however, more indulgent to Izumo, is less narrow in its accounts of the various traditions. It pays full honor to Kyushu and the Imperial Line, but at the same time, it does not neglect to recognize the great position that had been attained by Okuninushi in making the land and his recognition of Divine Spirit. The Nihongi's account is thus more in keeping with Okuninushi's true character. The Nihongi says when the expedition arrived in Izumo, Okuninushi declared:

"'I suspected that ye two Kami were coming to my place. Therefore, I will not allow it.' Thereupon, Futsunushi-no-Kami forthwith returned upwards and made his report. Now, Taka-mi-musubi-no-Kami sent the two Kami back again and commanded Oho-na-mochi-no-Mikoto (Okuninushi), saying: 'Having heard what thou hast said I find that there is profound reason in thy words. Therefore, I again issue my commands to thee more circumstantially:'"¹ a Shinto lesson for modern diplomats.

This version of the tradition indicates that Okuninushi had been addressed impertinently and an unconditional surrender had been demanded. So, his first answer was not an immediate compliance. He insisted on discussing terms for capitulation, presumably after his sons had agreed

¹ Vol. I, p. 80.

to give up the land. The Nihongi's recital of conditions granted him shows that though the rulership was surrendered, nevertheless, Okuninushi was treated with the highest possible honors, which suggests an alliance rather than a conquest. The Nihongi states Okuninushi was to receive a palace with rice fields and pleasure boats and Taka-mi-musubi-no-Kami's daughter, Mi-ho-tsu-Hime, as his wife. Furthermore, he was given as his attendant, Ame-no-hohi-no-Mikoto, who was the second son born at the Susano trial, adopted by Amaterasu, and who had been the first messenger sent from Heaven to subdue Okuninushi.

These conditions must be accepted as meaning full acknowledgment of Okuninushi's creative work in advancing the cause of progress. The Kyushu expedition had succeeded in forcing the issue in Izumo. But, the mythology apparently indicates that it was not intended to conquer Okuninushi's territory in the sense of making him and his followers subservient to Kyushu. The fundamental purpose of the movement against Okuninushi was to start the development of unification; and a compulsory union was not regarded as a secure one. Rather, the intent was to produce a situation where Okuninushi would make a voluntary agreement for doing his part toward consolidating the whole of the the land. His personal willingness to do so appears evident by his action in leaving the decision to his sons. But, he wanted proper respect paid to Izumo as a part of the new whole. This was obtained, as is implied by the marriage of his daughter or granddaughter-meaning a descendant-to the Emperor Jimmu as the political unifying factor. The Nihongi's statement that he himself married a daughter of Taka-mi-musubi-no-Kami and that a Shrine was erected to him points to the spiritual factor of unification.

SPIRITUAL RECOGNITION

The highest honor granted Okuninushi, as shown in the Nihongi, is included in the statement made to him by Taka-mi-musubi-no-Kami: "Let the public matters which thou hast charge of be conducted by my Grandchild (Ninigi-no-Mikoto), and do thou rule Divine Affairs."¹

Here was the Shinto culmination of the campaign's spiritual meaning. Okuninushi had recognized previously Divine Spirit as being his own individuality. He had recognized, also, the Divinity of Nature, itself. By designating him to rule Divine Affairs, Heaven acknowledged that the universality of Divine Spirit, associated with individualism, had now been perceived by him as his final understanding of Divinity. His appointment had to do with earthly Divine Spirit, individualized and yet comprehending the Universal All. His rule was not intended, however, to include authority to enforce this tenet of Shinto on the people; for, Heaven, itself, had failed to enforce it on Okuninushi. The recognition of the Shinto meaning of universality and individualism, within oneself, must come spontaneously.

Making Okuninushi Ruler of Divine Affairs honored him as the first human to comprehend the Divinity of Nature and himself, as well as universal spirituality; and so, as he had understood, all others could do likewise. Rule, in this sense, means guidance through memory of Okuninushi's realization of individual spirituality and the individual's responsibility to the Universal Oneness of Divinity.

As Taka-mi-musubi-no-Kami may be said to be the Heavenly Shinto representative of individualism and inte-

¹ Vol. I, p. 80.

gration in one personality, so Okuninushi is the earthly Shinto representative of the same principle. The Shrine which was built for him has this double significance. It symbolizes individualistic effort and also the individual as part of universal Divine Spirit. The Okuninushi Shrine differs from the great Isé Shrine because the latter represents, through Amaterasu, all individuals and all power in combined wholeness. The Okuninushi Shrine is the Shinto reminder that on earth, each separate individual is himself, and yet his individuality is merged into the universal whole. The Isé Shrine reveals universality as a single expression of Divine Spirit, the entire movement of spirituality; but the Okuninushi Shrine expresses the idea of individuality, holding fast to individualism, while also comprehending the individual's universal aspect. In Amaterasu, universality means the whole, from which individualism comes forth, as from an original ancestor. Takamimusubi-no-Kami, in Heaven, and Okuninushi, on earth, represent individualism, in itself, and likewise individualism's recognition of the necessity for integration among individuals; while they also represent individualism's relationship to the universal whole of Divine Spirit.

Though Okuninushi acknowledged the supremacy of Amaterasu, as the whole of universality, yet the Heavenly action in honoring Okuninushi showed return acknowledgment of the necessity for individual creative action to continue its Musubi evolution. Shinto thus demonstrates its understanding that both factors of Divine Spirit -universality and individualism- should be in accord.

The first Chief Priest of the Okuninushi Shrine, according to Izumo tradition, was Ame-no-hohi-no-Mikoto, who became the mythological ancestor of the great Senge family that has provided subsequent Chief Priests of the Shrine to the present time. When Ame-no-hohi-no-Mikoto,

instead of conquering Okuninushi, thus became his Shrine Priest, he gave final proof that in Shinto, Heavenly Divine Spirit does not dominate mankind, like an absolutist deity. Traditionally, all the immaterial Kami of Japan visit Okuninushi's Shrine once yearly to pay respect to the spirit of the Izumo Chieftain who was the first human to recognize individuality, Nature and universality as Divine Spirit. The Izumo tradition says at this meeting the Kami arrange marriages. In doing so, they pay respect to self-creative Divine Spirit coming forth from immateriality into human life through matrimony.

POLITICAL RULE OF IZUMO

The Nihongi says Ame-no-hohi-no-Mikoto was the ancestor of the Izumo no Omi, the Izumo Chieftains;¹ while the Kojiki says their ancestor was Ame-no-hohi-no-Mikoto's son, Take-hira-tori-no-Mikoto, "Brave-rustic-illuminator-Mikoto."² Ame-no-hohi-no-Mikoto, born at the Susano birth trial, was claimed by Amaterasu as her own son, making the Brave-rustic-illuminator-Mikoto her grandson. It thus seems that the mythology intends to show that following Okuninushi's retirement, either Amaterasu's son or her grandson became the ancestor of the Izumo rulers, as her other grandson, Ninigi-no-Mikoto became the ruler of Kyushu. Here is an implication of unification through common Amaterasu ancestry, which later was developed into political union. At the same time, the Izumo suzerains, through Ame-no-hohi-no-Mikoto, had relationship with the Okuninushi Shrine, so that the spirit of Okuninushi continued to exert an important influence upon Izumo affairs.

As far afterward as the reign of the Emperor Sujin,

¹ Vol. I, p. 36,

² PP. 59-60.

whose legendary date is the first century, b.c., Izumo continued to have a wide measure of self-government, although loosely united with the rest of Japan. The *Nihongi* says the Emperor Sujin had heard that Divine Treasures, brought from Heaven, were stored at the Great Shrine of Izumo (the Okuninushi Shrine), and he sent a messenger for them. These were probably local Divine Treasures, not the national Divine Treasures of Japan, for the latter were in the keeping of the Emperor Sujin, himself, and their disposal by him was the beginning of his Shinto revival.

The chief attendant of the Izumo Shrine was away in Kyushu, and his younger brother surrendered the Treasures at the behest of the Imperial messenger. But, the elder brother, on returning, killed his younger brother for doing so, which suggests Izumo still considered itself partly independent. The Emperor Sujin, however, sent two retainers, who killed the elder brother, in turn. The *Nihongi* adds: "Therefore, the Omi (tribal leaders) of Izumo, in dread of this, desisted for a while from reverencing the Great Kami."¹ It would seem from this tradition that the individualistic, independent spirit of Okuninushi had continued to exert a wide influence in Izumo; while, the Emperor Sujin's stern action curbed the recurring tendency of individualism to assert itself too much, at the expense of coordination.

Thus, however persistently the idea of the universality of Divine Spirit be felt, the individual impetus forces itself predominantly upon man's self-conscious attention, when creative action prevails. Okuninushi's Shrine, despite its representation of the spiritual universal Oneness which the individual feels within himself, nevertheless, preeminently emphasizes individualistic effort as funda-

¹ Vol. I, pp. 162-3.

mental in Shinto. It was necessary, therefore, for the eventual consolidation of Japan, that the unifying impetus should be still more strongly clarified through an ancestral personality related directly to Amaterasu, the Heavenly Shinto embodiment of universal Divinity, and specifically acknowledged by her.



CHAPTER XI



SPIRITUAL ANCESTRY

After receiving the report of Okuninushi's recognition of Heavenly supremacy, the Kojiki says Amaterasu and the High-integrating-Kami charged Ame-no-oshi-ho-mimi-no-Mikoto again to descend and rule the Central Land of Reed-Plains. But, he declined a second time, urging that his own son be sent instead; and this proposal was accepted. The son's name was Ame-nigishi-kuni-nigishi-amatsu-hi-daka-hiko-ho-no-ni-nigi-no-Mikoto, "Heaven-plenty-earth-plenty-Heaven's-sun-height-prince-rice-ear-ruddy-plenty-Mikoto," abbreviated to Ninigi-no-Mikoto. The Kojiki says his mother was Yorodzu-hata-toyo-aki-dzu-shi-hime-no-Mikoto, "Myriad-looms-luxuriant-dragon-fly-island-princess-Mikoto," the daughter of the High-integrating-Kami.

CHRONOLOGICAL CONFUSIONS

The son's name implies abundant rice crops, or fertility carried from Heaven to earth. The reference to looms and luxuriance in the mother's name suggests silk culture looms worked by women, a comparatively high level of civilization. Emphasis upon the progress of the times is repeated later in the tradition when the followers of Ninigi-no-Mikoto are mentioned, as though to show that Kyushu, in this respect was not behind Izumo's advance under Okuninushi. But, after Ninigi-no-Mikoto reaches

Kyushu from the Plain of High Heaven, the mythology proceeds to reveal much more primitive conditions of life among the Kyushu inhabitants.

A chronological order of development is not followed when the mythology narrates events in Kyushu, seemingly because the mythology expresses different traditions through the personality of Ninigi-no-Mikoto. One apparently shows that at the time of Okuninushi's abandonment of his Izumo rule, the civilization of Kyushu was as high as Izumo's. Another traces the course of Kyushu's earlier development, through Ninigi-no-Mikoto, beginning at a period long preceding the Okuninushi era of progress in Izumo. Other traditions, as well, are involved in the Heavenly Grand-child's personality.

Whether Izumo or Kyushu was the first to be occupied by the early Japanese settlers, it is improbable that a long separation in time existed between their developments. It is hardly credible that Kyushu was left in a wild state while Izumo was making forward strides under Okuninushi. If the campaign for unification against the individualism of Okuninushi does represent a movement from Kyushu, then the Kyushu tribes must have advanced far beyond primitive conditions. While if the Kyushu tribes played no part in Okuninushi's acceptance of unification, considered historically, it is impossible to understand how Kyushu could have been the center of the dominant tribal settlements, as legendary-history indicates was the case. Had Izumo alone been progressive, its own rulers should have continued to exert their control over Japan instead of acknowledging the supremacy of the Rulers who trace their ancestry back to Kyushu.

The seeming confusion in the mythology's picture of a high culture centering about Ninigi-no-Mikoto, as he prepares to descend to Kyushu, followed by a much lower

culture after he reaches Kyushu, clarifies itself if Ninigi-no-Mikoto personifies the two different eras in the mythological history of Kyushu: a high civilization, at the time Okuninushi was eliminated from Izumo affairs, and then a primitive culture, which dates back to the earliest landings of overseas adventurers in Kyushu.

Ninigi-no-Mikoto represents furthermore, the Shinto idea of Spiritual Unification on earth and also political unification, in one single personality. This twin coordination apparently started in Kyushu, for it is in Kyushu that the Japanese Emperors began their rule which was extended to the uttermost borders of the country. Ninigi-no-Mikoto's descent to Kyushu must be understood in this connection as the primary objective of the mythology in chronicling his movements. If the mythology had simply continued the progressive history of Kyushu from the level represented by Ninigi-no-Mikoto's attendants when he left Heaven, the Heavenly ancestry of Kyushu could not have been traced back to Japanese beginnings. It would have started only after the campaign against Okuninushi in Izumo, which was long ages after Kyushu had begun to be developed by the original Japanese settlers. What then would have become of these settlers, or, indeed, of all the preceding traditions, as far as they play parts in the evolution of Shinto? Must they be excluded from the Shinto principle of unification, as would have been the case if the unification idea had not originated, in any sense at all, until after the Okuninushi age of Izumo civilization?

The mythology has overcome this difficulty, it seems, by tracing the history of Kyushu from the primitive settlements after Ninigi-no-Mikoto's departure from Heaven. It is as though Ninigi-no-Mikoto, after descending from Heaven, were moved back to primitive times in Kyushu, and then the story was begun afresh. By this means, the

whole of the history of Kyushu, from the earliest Japanese settlements, is included in the unification movement. So, in reality, there was no confusion in the minds of the tradition makers at this point. They used the personality of Ninigi-no-Mikoto to show different Kyushu eras: the progressive development, when the movement for unification had reached a practical beginning at the time of Ninigi-no-Mikoto's descent, and the primitive era, after his descent, when the concept of unification was vaguely felt but could not be developed until the progressive expansion of the land had been undertaken. Only, an apparent confusion prevails because the progressive era is described first, as Ninigi-no-Mikoto leaves Heaven, and the primitive era second, after he has reached Kyushu. This method was natural, for the mythology first develops Izumo by carrying Okuninushi's rule to the point where he recognizes the principle of Heavenly unification; then the narrative turns to Kyushu, where it reverts to Kyushu's primitive beginnings and thereafter carries the Kyushu evolution forward into the traditional-historical period, unifying the whole country.

THE HEAVENLY GRANDPARENTS

Why does the mythology mention Ame-no-oshi-ho-mimi-no-Mikoto as the first Ruler of the Japanese Islands to be chosen to descend from Heaven to Kyushu and then change to Ninigi-no-Mikoto? A definite reason must exist for this alteration. The former was the eldest son born at the Susano birth trial, and after his adoption by Amaterasu, he is called the Heavenly Heir Apparent.¹ Yet, his name emphasizes conquest, and Shinto rejects the idea of conquest emerging from Heaven for earthly subjugation.

¹ Kojiki, p. 127, note 2.

Izumo had not been conquered by a Heavenly force but by the expedition of the Majestic-point-blade-extended-Kami. Nevertheless, the Heavenly Heir Apparent would be the natural choice to govern the land in the interest of unification; and it may be the mythology denoted him to receive the first offer out of compliment to his position; but then caused him to refuse it owing to his name, Truly-conquer-I-conquer-conquering-Mikoto, and his association with Susano, Chieftain of Izumo. The versions in the Nihongi indicating Susano had won the birth trial against Amaterasu, must have represented a widespread belief that the Heir Apparent born at that time really was the offspring of Susano. An uncertainty of this kind might not have been advantageous in associating Amaterasu with the unification of the land if the Heir Apparent instead of Ninigi-no-Mikoto had descended to Kyushu.

The same perplexity has not arisen in the case of Ninigi-no-Mikoto, as the grandson of Amaterasu, for the question of parentage does not project itself so directly, in his case. Amaterasu could be considered his unquestioned grandmother in the tradition not only because his father was Amaterasu's adopted son, but also because Ninigi-no-Mikoto's Heavenly grandfather was the High-integrating-Kami, otherwise called Taka-mi-musubi-no-Mikoto, the constant companion of Amaterasu in all Heavenly activities.

Ninigi-no-Mikoto's name, by its emphasis on plentiful crops, may be said to represent the blessing of peace coming down to earth- a more stimulating factor for the continued development of unification than conquest. It is, indeed, in this beneficent form that Amaterasu, the sun, does, in actuality send her shining rays, as her offspring, to rule the earth. But, while that idea is present in the myth, at the same time, Amaterasu is far more than the

sun. She is the central Shinto expression of the meaning of unification in its spiritual, material and political aspects. Ninigi-no-Mikoto carries these meanings of universality from Heaven to earth, in the mythology. In addition, the sun, as the source of energy, gives to Ninigi-no-Mikoto the character of representing the generalized power of progressive action of Divine Spirit on earth.

But, unification, while essential for earthly development, requires diversity of effort. Amaterasu's representative Oneness exists as a complete unity in itself. Amaterasu, for Shinto, is the All in One. But, Divine Spirit, includes all materialistic centers of action, and must honor its own individualism, as Okuninushi had understood. Divine Spirit, in material form, is self-creative and self-developing, seeking progress through individual trials and experiences as well as by concerted efforts. Individualism cannot be neglected if Divine Spirit is to carry forward its desire for earthly expansion of action.

This fact was comprehended by the primitive makers of Shinto- an astonishing proof of the profundity of their subconscious understanding of life. For, they gave to the mythology the tradition that Ninigi-no-Mikoto's Heavenly grandfather was Taka-mi-musubi-no-Kami, who represents the Musubi spirit of individual mental progress, creative action and self-development, and in addition, the power of integration or coordinated activity.

So, Ninigi-no-Mikoto personalizes not only the Amaterasu conception of complete Oneness, but also the Taka-mi-musubi-no-Kami principle of creative effort both individualized and integrated for common purposes.

SUMERA MIKOTO

Through Ninigi-no-Mikoto, the Japanese Emperors trace

their descent from Amaterasu, so that for Japan, the Throne and Shinto unification are the same. The first Ruler after the wholly mythological period, the Emperor Jimmu, called himself Sumera Mikoto, as the Nihongi states at the opening of his reign. Chamberlain defines Sumera Mikoto as "the pure native term," and he quotes Satow as proposing to render it "Sovran Augustness."¹ But, such an interpretation of the meaning shows no understanding of the profound Shinto conception involved in the title. Aston points out that Sumera is derived from Suberu, "to unite as a whole."² Mikoto means the same as Kami, Divine Being, or having Heavenly ancestry. Sumera Mikoto, therefore, means "Divine Being Who Unites As One." That is the real Shinto title of the Japanese Emperors, though Japanese pronounce the word Sumera Mikoto as "Tenno," which is Chinese and not Japanese in origin or meaning.

Sumera Mikoto is the characteristic Shinto conception of what the Emperor really is. The people, in Shinto, are individual Kami or Mikoto; but the Emperor is the Kami or Mikoto, on earth, who unites as a whole. He unites not only individuals, but also the land and all of its material and living forms into one vast Shinto spiritual meaning, which includes the government of the nation. This unification is so complete that there are no parts, as far as the Emperor is concerned. He unifies all. He is the living Kami of Indivisibility in Japan. The individual, in fact, exists because there is unification, according to Shinto; and also, according to modern biology. For, individuals continue to live only through coordination with other individuals and with Nature. If left isolated, the individual dies. Ninigi-no-Mikoto carried this Shinto prin-

¹ Kojiki, p. 140, note 15.

² Nihongi, Vol. I, p. 109, note 1.

ciple to Kyushu where it expanded to include all of Japan. If Kyushu be the mythological border between Heaven and earth, it would be in keeping with such a symbolic meaning for Ninigi-no-Mikoto to have descended there, to initiate earthly unification, politically. But, had another part of Japan been the home of the dominant tribes, that district would have appeared in the tradition instead of Kyushu as the initiating ground of unification. It was Divine Spirit in human form who developed the conception of national and spiritual unification being the same; and since the Kyushu tribes were responsible for the practical movement which resulted, it is natural for the mythology to favor Kyushu.

DESCENT INTERRUPTED

As Ninigi-no-Mikoto was about to descend, the Kojiki says a strange refulgence appeared at the eight-forking road of Heaven. The Nihongi describes the refulgence as an individual, "the length of whose nose is seven hands, the length of whose back is more than seven fathoms. Moreover, a light shines from his mouth and from his posteriors. His eye-balls are like an eight-handed mirror, and have a ruddy glow, like the akakagachi."¹

In the Kojiki's account of the serpent slain by Susano, the akakagachi was used similarly to describe the serpent's eyes. Indeed, the picture generally of the refulgent individual is reminiscent, in subdued form, of the extravagant description of the Izumo serpent. But, in Izumo, the serpent had deadly intentions. The Kojiki makes Kyushu much more peaceful. The refulgent individual is likened in the narrative to a baboon or some other member of the monkey tribe. A child might write similarly about simians

¹ Vol. I, p. 77.

seen at a zoo. Indeed, the Kojiki calls the apparition, Saruta-biko-no-Kami, "Prince-monkey-field-Kami." The apparent intention of the tradition is to show, in caricature, what the native hairy Ainu aborigines might have looked like to the new overseas settlers. Prince-monkey-field-Kami thus appears to represent friendly natives welcoming the new pioneers who had so astonishingly arrived in mysterious boats and who seemed to be inhabitants of another world.

But, pioneers landing in strange territory, suspect the natives until they have been tested. There was need for Heavenly inquiry; and the Kojiki states Amaterasu and the High-integrating-Kami said to the Heavenly-alarmed-female-Mikoto: "Though thou art but a delicate female, thou art a Kami who conquers in facing Kami. So, be thou the one to go."¹ Here is a reference to the successful way the Heavenly-alarmed-female-Mikoto had induced Amaterasu to leave her cave, earlier in the mythology. The association of this mischievous Kami with the Monkey-field-Prince suggests a spirit of jocularly in the tradition, much as though the expedition had its own "monkey" to match the monkey appearing natives of the new land.

The Heavenly-alarmed-female-Mikoto exposed herself before the Monkey-field-Kami, as she had done in front of all the Heavenly Kami when Amaterasu hid in the cave. The Monkey-field-Kami was shocked at this indelicate public behavior and rebuked the Heavenly-alarmed-female-Mikoto for immodesty, saying he had come to welcome and guide the Heavenly Grandchild. This episode implies that in primitive times, the settlers from overseas offered their women to native chieftains, as alliance marriages. The Monkey-field-Kami, objecting to the conduct of the Heavenly-alarmed-female-Mikoto, may indicate a

¹ P. 129.

custom of exposure before marriage, which was being suppressed. The two, later, were married, after the Monkey-field-Kami had fulfilled his services as guide.

The way for Ninigi-no-Mikoto's descent being thus cleared, arrangements for his departure were completed. The Kojiki says there were joined to him, in addition to the Heavenly-alarms-female-Mikoto, Ame-no-ko-ya-ne-no-Mikoto, "Heavenly-beckoning-ancestor-lord-Mikoto;" Futotama-no-Mikoto, "Grand-jewel-Mikoto;" I-shi-ko-ri-do-me-no-Mikoto, whose derivation is doubtful; Tama-no-ya-no-Mikoto, "Jewel-ancestor-Mikoto;" Omohi-kane-no-Kami, "Thought-includer-Kami;" Ame-no-ta-jikara-wo-no-Kami, "Heavenly-hand-strength-male-Kami," and Ame-no-iha-to-wake-no-Kami, "Heavenly-rock-door-opener-eternal-night-Kami." Hirata says the last Kami is an alternative name for the preceding one.¹

All these Kami appeared previously in the Kojiki, when Amaterasu hid herself in the cave. The repetition of their names at this time seems to suggest the tradition is being carried backward to the cave episode, when Susano descended to Izumo and the development of the Izumo settlements first was recorded. It is as though the mythology seeks to use Ninigi-no-Mikoto's attendants, in the present instance, to imply that the development of Izumo did not begin any earlier than the start of progress in Kyushu. That is to say, the Heavenly Kami present at the episode which led to Susano's departure from Heaven to rule Izumo, are now named as being present when Ninigi-no-Mikoto descends to rule Kyushu. The mythology, seeking to emphasize the importance of Kyushu, does not want to give priority of discovery and development to Izumo. Indeed, a later implication suggests Kyushu

¹ Kojiki, p. 131, note 22.

settlements may have begun before Susano's age of iron sword making in Izumo.

Shinto's unification conception here is indicated as starting in Kyushu, for the Kojiki says Ame-no-ko-ya-ne-no-Mikoto and Futo-tama-no-Mikoto, in the above list, are the Nakatomi and Imibe ancestors. The Nakatomi and Imibe families were hereditary directors of Shinto rites; and it is apparent that the tradition thus points to Kyushu as the center of Shinto ceremonial development. The Nihongi emphasizes this factor by saying Amaterasu gave to the expedition "rice ears of the sacred garden."¹ The expression doubtless refers to ceremonial rice for Shinto rites. The Kojiki mentions Toyo-uke-no-Kami, "Luxuriant-food-Kami," at the time of the descent, without saying whether or not this Kami accompanied Ninigi-no-Mikoto; but the word "Luxuriant" may point to the same tradition as the Nihongi's rice ears of the sacred garden. Ninigi-no-Mikoto did not descend to Izumo which had been "conquered" for him. His arrival took place in Kyushu. If the mythology is confusedly using the descent partly to represent a primitive expedition of settlers reaching Kyushu before the conquest of Izumo, it does not matter whether any of the Kami of the expedition appeared later in the Heavenly part of the mythology nor how to account for the Heavenly Grandchild so early. The myth holds to fundamental meanings, not to chronological consistency. The basic idea seems to be a desire to imply that the Shinto conception of earthly government as Divine began to develop in Kyushu at least as early as -or, indeed, earlier than- the development of the Shinto Musubi principle of individualistic action in Izumo.

¹ Vol. I, p. 83.

DEMOCRACY SENT FROM HEAVEN

The Kojiki's statement that among Ninigi-no-Mikoto's attendants was the Thought-includer-Kami, indicates the intent of Heaven to formulate democratic principles for government on earth. The Kojiki says when the Thought-includer-Kami was appointed to join the expedition, Amaterasu and the High-intergrating-Kami, with the weight of their joint authority, declared: "Let the Thought-includer-Kami take in hand Our affairs and carry on the government."¹ Thus, Thought Inclusion was formally ordered to be the basis of the governing system of unified Japan. It was the sacred command of Heavenly Divinity that this principle be followed.

The Thought-includer-Kami has been mentioned several times previously in the Kojiki, at the various democratic assemblies of the Heavenly Kami. He was the Heavenly-spokesman-Kami, voicing the general opinions of Heavenly deliberative meetings. He is never described as giving arbitrary decisions. He is invariably associated with consultations of all the Kami, when grave matters have to be decided in Heaven. There can be no doubt that his name means the inclusion of ideas expressed openly at gatherings of all the Heavenly Kami, with no prohibition against freedom of expression, as long as advocacy of criminal violence is restrained; for the mythology shows that such restraint does exist in Heaven. So, the form of government designated by Shinto is not an autocracy or oligarchy or any form of absolutism, but is Kami Democracy. The mythology shows clearly the Heavenly administration of Amaterasu should be the Shinto ideal for

¹ P. 131.

earthly government, represented by the appointment of the Thought-includer-Kami as administrator for Ninigi-no-Mikoto, the first Heavenly named Ruler of the Land.

The Thought-includer-Kami, as the Kojiki formerly stated, was the son of Taka-mi-musubi-no-Kami, whose representative character as the impetus of self-creative action, adds to the democratic personality of his offspring. Inheriting from his father the Musubi spirit of self-determination and self-effort, Omohi-kane-no-Kami can be called the Shinto Kami of Democracy. To violate Kami Democracy means rejecting the Shinto creed that all men are Kami or Mikoto. It also means disregarding the form of political administration which Amaterasu gave, through the Thought-includer-Kami, to Ninigi-no-Mikoto.

The Nihongi says among Ninigi-no-Mikoto's attendants were hatters, shield-makers, metal-workers, tree-fibre-makers and ewel-makers.¹ They imply a high level of civilization, in Kyushu, the equal of Izumo culture when Okuninushi gave up the land. But, again they do not coincide with the primitive conditions described in Kyushu after Ninigi-no-Mikoto's descent.

THE DIVINE TREASURES

Still further implication that the Heavenly Grandchild's descent appears to have some association, in one of its meanings, with the time of Susano's beginnings in Izumo, seems present in the Kojiki's description of the three Divine Treasures given to Ninigi-no-Mikoto on his departure from Heaven. They are the Mirror, Jewel and Sword. The Kojiki says the Mirror and Jewel had been used in trying to allure Amaterasu from her cave; while the Sword was the weapon found by Susano in the tail of the Izumo

¹ Vol. I, p. 81.

serpent. The mention of these Regalia, which were so intimately associated with the beginning of Amaterasu's Heavenly reign, and the start of settlements in Izumo by overseas pioneers, may link them to some very old tradition relating to a Heavenly descent to Kyushu -or the opening of overseas settlements in Kyushu- not later than the pioneering period in Izumo. The arrival of Ninigi-no-Mikoto in primitive Kyushu suggests such a tradition.

When Ninigi-no-Mikoto received the Mirror, the Kojiki says he was told: "Regard this Mirror exactly as if it were Our Divine Spirit, and reverence it as if reverencing Us."¹ The Nihongi says the words used were: "My child, when thou lookest upon this Mirror, let it be as though thou were looking on Me. Let it be with thee on thy couch and in thy hall; and let it be to thee a Holy Mirror."² The Nihongi attributes the words to Amaterasu alone, and says they were spoken to Ninigi-no-Mikoto's father, whose wife was starting from Heaven to earth. But, in the "Great Void," Ninigi-no-Mikoto was born, and the rule was transferred to him and he received "the things belonging to his person,"³ meaning the Insignia.

The Kojiki's version of the descent, however, does not say directly who uttered the words; but the context seems to show they were meant to be pronounced both by Amaterasu and by the High-integrating-Kami, as Amaterasu's constant associate. Almost immediately after, the Kojiki states these two Kami are revered at Isuzu, the Inner Shrine, at Isé. This assertion, however, must be a much later addition to the mythology, for the Isé Shrine was not built until long afterward. It shows, however, that in the ages following the mythological period, Amaterasu

1 P. 131.

2 Vol. I, p. 83.

3 *Ibid*, note 4.

and the High-integrating-Kami were regarded as being linked together, as if Heavenly spiritual unification and the self-creative Musubi impetus were permanently coordinated. But, eventually, the Inner Shrine, at Isé, became so predominantly associated with the conception of unification, through Amaterasu, that the Musubi principle, though insistently connected with her in Shinto, either lost its meaning, or was thought to have become embodied in Amaterasu's own personality. So, the Okuninushi Shrine, in Izumo, can now be accepted as representative of the Shinto Musubi impetus of self-creativity, in terms of individual effort.

The Mirror, given to Ninigi-no-Mikoto, beautifully symbolizes the individual as part of universal Divine Spirit, for it reflects in the face of the individual, not only himself but also the countenance of Amaterasu, according to the Heavenly spoken words. The individual's Musubi-Kami personality, his own creative effort, thus becomes united with the Divine All. It is impossible to find in the whole range of sacred literature a more inspiring Divine Insignia than the Shinto Mirror, as thus represented. There can be no more solemn spiritual significance than the Mirror's implication that all humanity is Divine Spirit, individualized and yet unified through Heavenly ancestry with all else that exists in the universe. To reverence the Shinto Mirror is to respect one's own Divinity as well as universal Divine Spirit, and also to venerate the individual's ancestral spiritual Heavenly home.

The Jewel symbolizes woman's aesthetic power and likewise woman as the Mother-Kami, for Amaterasu had declared it was her jewels that had caused Susano to give birth to sons. Thus, the Jewel shows woman in her two dominant roles: the living fount of aestheticism, and the maternal giver of life. The Jewel, too, represents in Shinto.

the soul of man or his spiritual self, which woman first brings into the world and then fosters.

The Sword has many meanings. It represents expansion of human creative progress, as when the art of sword-making was discovered in Izumo; defence against cruelty, as when Susano killed the serpent; unification, as when Ninigi-no-Mikoto received the Izumo sword on his descent to Kyushu; overcoming devastation, as when Izanagi extinguished the Fire-Child, who had killed Izanami; masculinity, as when Amaterasu claimed the daughters born to her were due to Susano's sword; power of concerted action, as when the sword-pointed expedition overcame the opposition of Okuninushi's second son; justice, as when Okuninushi used Susano's sword to punish his eighty murderous brethren.

FINAL FAREWELL

The final farewell expressed by Amaterasu to Ninigi-no-Mikoto, as stated in the Nihongi, was: "This Reed-plain-fifteen-hundred-autumns-fair-rice-ear-Land, is the region which my descendants shall be Lords of. Go, thou, my Divine Grandchild, proceed thither and govern it. Go! And may prosperity attend thy dynasty and may it, like Heaven and earth, endure forever."¹ This solemn injunction by Amaterasu is not put in the form of an omnipotent command. The manner of the expression is that of a wish or a desire. It can be said, however, that for Japan, so vital a wish, expressed at such a time by Amaterasu, has the force of a command to recognize forever the Imperial Dynasty as continuous, and as the offspring of the unified Heavenly Divine Spirit. This behest of Amaterasu has

¹ Vol. I, p. 77.

always been regarded by the Japanese people with reverence, so that unification of the land has continued through one hereditary line of Emperors to the present day. Shinto gave Japan in this way freedom from dynastic strife and a stimulus for united action which has carried the meaning that all Japanese are one family, with the Emperor as the head. Also, it gives to the Japanese the Shinto conception of universal Divine Spirit which includes all the land, as well as humanity and Nature within the circle of Heavenly ancestorship.

Ninigi-no-Mikoto now embarked upon the Floating Bridge of Heaven and descended to Kyushu. The Floating Bridge of Heaven has no association with Izumo nor with the retirement of Okuninushi. This fact adds to the evidence that in reality, the tradition is now returning to the first development of Kyushu and is not carrying the history of the early settlements forward from the point of Izumo's surrender.

The Floating Bridge of Heaven suggests a direct connection between Heaven and earth, reflecting the Shinto meaning of their indivisibility. The conception of a bridge uniting Heaven and earth may contribute to the meaning of the Torii entrance gates into the grounds of all Shinto Shrines. The origin of Torii is not known; but the shape is the same as the support of a bridge. In this sense, the Torii are the earthly support of the Floating Bridge of Heaven, whereby the Shinto Shrines, symbolically, maintain continuous union with Heavenly Divinity.

The Kojiki says Ninigi-no-Mikoto came to earth on the peak of Kuzhifuru, Takachiho, in Kyushu.¹ The Nihongi, too, says he proceeded to Takachiho.² Chamberlain points out that the exact location of this mountain top is not

¹ P. 134.

² Vol. I, p. 84.

certain, some saying it is the modern Takachiho-yama and others declaring it is Kirishi-yama; but the latter view is generally preferred.¹ In either case the landing was in southern Kyushu. Yet, the Kojiki immediately afterward describes the expedition as being in the northern part of Kyushu, at the other end of the island. The Kojiki gives no reason for this quick change in the location, as though it were entirely natural and needed no explanation.

First mentioning Ninigi-no-Mikoto as reaching Takachiho, the Kojiki immediately adds in the next sentence:

"So, Ame-no-oshi-hi-no-Mikoto, 'Heavenly-great-wondrous-Mikoto,' and Ama-tsu-kume-no-Mikoto, 'Heaven-round-eyes-Mikoto,' both taking on their backs the Heavenly rock-quivers (Ama-no-iha-yugi), taking at their sides the large mallet-headed swords, taking in their hands the Heavenly vegetable-wax-tree bow, and clasping under their arms the Heavenly true deer-arrows, stood in His august van in respectful attendance. So, the Heavenly-great-wondrous-Mikoto is the ancestor of the Ohotomo Chieftains; the Heaven-round-eyes-Mikoto is the ancestor of the Kume Lords. Thereupon, he (Ninigi-no-Mikoto) said: 'This place is opposite to the land of Kara. One comes straight across to the the august Cape of Kasasa; and it is a land whereon the morning sun shines straight, a land which the evening sun's sunlight illumines. So, this place is an exceedingly good place.' Having thus spoken, he made stout the Shrine-pillars (or house-pillars) on the nethermost rock-bottom, and made high the cross-beams to the Plain of High Heaven, and dwelt there."²

The Nihongi also mentions these two Kami (the second by the slightly different name of Ame-kushi-tsu-oho-kume), armed with similar significant weapons, as an advance

1 Kojiki, p. 134, note 5.

2 PP. 134-6.

guard for Ninigi-no-Mikoto, escorting him from the landing place of the Floating Bridge of Heaven to Cape Kasasa, "in search of a country."¹

Chamberlain explains the rock-bottom pillars and the cross-beams mean Ninigi-no-Mikoto built himself a palace.² This form of words is very old in the Shinto tradition, being used by Susano in his final command to Okuni-nushi, and by Okuninushi, himself, as one of his conditions on resigning his rule. The expression probably forms the basis for the original idea of Torii as a support for the Floating Bridge of Heaven, though used really in connection with a palace or house; for, in early times, the palaces and the houses of the primitive Japanese were themselves Shrines.

TWO LANDING PLACES

The landing place of the Floating Bridge of Heaven in southern Kyushu, and the landing place of Ninigi-no-Mikoto in northern Kyushu "opposite Kara" -Korea-, are not inconsistent with each other. The Nihongi says that Ninigi-no-Mikoto stood on floating sandbanks and walked along the sea shore, which seems to mean there must have been a coastal landing, by a pioneer expedition "in search of a country," and not a mountainous landing from Heaven.³

Yet, the two places of arrival in Kyushu represent two necessary meanings, spiritual and material, as Heaven, itself, has two meanings in the Shinto tradition. There is the Heaven of Divine Spirit in its immaterial sense, the fount of all existence; and there is Heaven as the original

1 Vol. I, pp. 86-7.

2 Kojiki, p. 136, note 17.

3 Vol. I, pp. 70, 84, 87.

overseas home of the early pioneer settlers who came to Japan and made it their country.

The Floating Bridge of Heaven, bringing Ninigi-no-Mikoto to earth, is a spiritual conception of the immateriality of Heavenly Divine Spirit evolving into material life. The Floating Bridge of Heaven is a form of expression for the "way of emergence" of Divine Spirit, as it creates itself into human life, the universal becoming individualistic and yet realizing its own ancestorship is in the Oneness of Heaven. The Nihongi tradition that Ninigi-no-Mikoto was born in the "Great Void" -between Heaven and earth- while his mother was going down to earth, but presumably turned back, suggests the change from immateriality to materiality occurs not abruptly but by evolution.

As soon as Ninigi-no-Mikoto reaches the earth, the mythology leaves its spiritual symbolism, with the Floating Bridge of Heaven resting on the mountaintop. It turns to very primitive materiality, and makes Ninigi-no-Mikoto the center of confused traditions about early voyagers from Korea, settling in the northern or north-western coastal regions of Kyushu, and gradually extending their sway. Such seems to be the real meaning in the mythology of the abrupt jump from a spiritual "landing" in southern Kyushu to a material landing in the vicinity of the Cape of Kasasa, on the other side of Kyushu, opposite Korea.

Chamberlain says the etymology of Kasasa is uncertain; but he points out that an alternative name in the Nihongi is Nagasa, which Hirata thinks may stand for Nagasaki.¹ The Nihongi states, in four different versions, that when Ninigi-no-Mikoto reached Kyushu, the overlord of Kasasa bade him welcome and offered him territory, the over-

¹ Kojiki, p. 135, note 15.

lord's name being given as Koto-katsu-kuni-katsu-nagasa, "Thing-excel-country-excel-long-narrow."¹ The use of Nagasa in the name of the chieftain seems to sustain Hirata's opinion. So, it is probable the first settlements of the dominant Kyushu tribes, who began the unification of the country, were in the vicinity of Nagasaki. The Nihongi says the Nagasa chieftain was a son of Izanagi, again indicating very early settlements.² Ninigi-no-Mikoto now has represented four different conceptions in the mythology.

First, having carried Heavenly rule to earth, he thereby is the living embodiment of the Shinto idea of the unification of earthly existence with Heaven, whose own more inclusive principle of unification is contained in the personality of Amaterasu. Thus, through Ninigi-no-Mikoto, as the ancestor of the Japanese Imperial Line, the Emperors of Japan trace their own descent from the Heavenly unifier, Amaterasu, and hold the nation united through their own Shinto personalities.

Second, Ninigi-no-Mikoto represents the emergence of Heavenly immaterial spirit into earthly being- the birth of living materiality from immaterial Divinity. In this character, Ninigi-no-Mikoto shows his inheritance of the individualistic Musubi spirit from his Heavenly grandfather, Taka-mi-musubi-no-Kami, while yet retaining his universalized ancestry.

Third, Ninigi-no-Mikoto, through his various attendants, emphasizes a cultural level in Kyushu comparable to Izumo's at the time of Okuninushi's retirement, and also a pioneer Kyushu era as early as Susano's in Izumo. By this representation, Kyushu, where the movement for Japan's unification was initiated, does not become inferior in civilization, at any time, to Izumo, where the individual-

¹ Vol. I, pp. 70, 84, 87, 90.

² Vol. I, pp. 87-8.

ism of Divine Spirit has been emphasized in the mythology.

Fourth, as the central personality of Kyushu evolution after the descent from Heaven, Ninigi-no-Mikoto represents the earliest expeditions from overseas to Kyushu and the gradual evolution of Kyushu development. This movement culminated in the unification of the nation through recognition of Amaterasu as the Ancestress of the Imperial Line and through tribal conquest.



CHAPTER XII



SHINTO AND PROGRESS

The Emperor Jimmu, according to the Nihongi, described conditions at the time of Ninigi-no-Mikoto's descent, in the following words:

"At this time, the world was given over to widespread desolation. It was an age of darkness and disorder. In this gloom, therefore, He fostered justice and so governed this western border...But, the remote regions do not yet enjoy the blessings of Imperial Rule. Every town has always been allowed to have its own lord and every village its chief, who, each for himself, makes division of territory and practices mutual aggression and conflict."¹

"This western border" apparently means Kyushu, where the Emperor Jimmu resided when he made his statement. The inference here is that Okuninushi had not yet surrendered Izumo, since such primitive times existed in Kyushu during the period thus represented as under the sway of Ninigi-no-Mikoto. The Emperor Jimmu's use of such words as desolation, darkness, disorder and gloom in describing Kyushu indicates earlier pioneer conditions than the Okuninushi age in Izumo. So, the implication again seems inevitable that when the mythology turns to a materialistic interpretation of Ninigi-no-Mikoto, it starts at the beginning of Kyushu's history.

¹ Vol. I, p. 110.

NEW KYUSHU KAMI

Ninigi-no-Mikoto's "spiritual" landing from Heaven, in Kyushu, was at Takachiho, his attendants being Heavenly Kami, with names signifying a high level of progress. But, the only one active on earth was the Heavenly-alarming-female-Mikoto, whose own personality shows primitive, uncouth influences. A new group of earth Kami become attached to Ninigi-no-Mikoto, after he reaches Kyushu, whose names are appropriate to conquering pioneers.

Through them and Ninigi-no-Mikoto's children, the myth shows primitive conditions in Kyushu gradually changing to progressive ways of life. Then, the narrative returns to Takachiho, again, to carry forward the evolution of Kyushu from the higher Takachiho level, where it had been left while the primitive history of Kyushu was being narrated. From the Takachiho height, the mythology passes into the legendary-historical era of the Emperor Jimmu, whose own palace, says the *Kojiki*, was likewise at Takachiho.¹ The emphasis of this concluding part of the Shinto mythology thus falls on progress. It shows the Musubi spirit at work in primitive times among the earliest settlers, expanding Shinto's creative impetus and searching abroad for new ideas. This part of the mythology implies at times, not only the advance made by the settlers from overseas, but also seems to contrast the ignorance of the Japanese aborigines with the higher knowledge carried to Japan from the Asiatic mainland.

The tradition refers to large forces accompanying Ninigi-no-Mikoto, which implies a migration of considerable size. The first five Kami of the Amaterasu cave episode, who

¹ P. 110.

were ordered to descend to earth with him, are described in the Kojiki as being "five chiefs of companies."¹ Though these Kami are not named again in the tradition, nevertheless, further implication of an extensive following is emphasized in the person of the vanguard mentioned in the Kojiki and Nihongi as joining Ninigi-no-Mikoto in Kyushu after his descent, Ame-no-oshi-hi-no-Mikoto, "Heavenly-great-wondrous-Mikoto," and Ama-tsu-kume-no-Mikoto, "Heaven-round-eyes-Mikoto." The Kojiki says Ame-no-oshi-hi-no-Mikoto was ancestor of the Oho-tomo Chieftains, and Ama-tsu-kume-no-Mikoto was ancestor of the Kume Lords. Chamberlain says Oho-tomo means "numerous companies" or "large tribes;"² while Kume is an ancient mispronunciation of the Chinese ideograph meaning "army" or "troops."³ It will be remembered that the Kojiki says these two Kami, "taking on their backs the Heavenly rock-quivers, taking at their side the large mallet-headed swords, taking in their hands the Heavenly vegetable-wax-tree bow, and clasping under their arms the Heavenly true deer-arrows, stood in His august van in respectful attendance." This description points to an aggressive pioneer expedition of early times not to a group of peaceful court attendants and artisans accompanying Ninigi-no-Mikoto after Okuninushi had resigned his rule.

THE STONE AGE

The curious expression "rock-quivers" (ama-no-ihya-yugi) may indicate receptacles for carrying stones as war projectiles. The Japanese word for "mallet-headed" swords, is kabu-tsuchi no tachi, or kabu-tsutsui no tachi; and Cham-

¹ P. 130.

² Kojiki, p. 135, note 12.

³ Ibid, p. 134, note 7.

berlain says the parallel term, *ishi-tsutsui*, is understood to mean "a mallet-headed sword made of stone."¹ The inference thus appears to be justified that the mythology is referring to the Stone Age in Kyushu, or at least to a very primitive culture when stone weapons were still in use.

Chamberlain says the Stone Age was forgotten or nearly forgotten by the Japanese of the mythological period.² Here, however, seems to be some evidence that the tradition of Kyushu had beginnings as remote as the era of stone implements for warfare. There is no authentic record of the approximate time when Japan began to be populated by discoverers from across the seas, nor how many migrations followed one another, at different periods. Yet, there can be no inherent reason for doubting that settlements may have begun before the discovery of iron. Stone swords in Kyushu may allow the inference that the history of Kyushu, in the mythology, starts earlier than the history of Izumo; for Susano's descent to Izumo marks the beginning of Izumo's entrance into the mythology, and Susano is associated in the Izumo tradition with the use of iron swords. So, as far as the mythology's records are concerned, Izumo may represent the Iron Age and Kyushu the Stone Age. It is possible, of course, that the Kyushu Stone Age applies only to the weapons used by the Japanese aborigines, and the first Kyushu settlers brought with them a higher culture; yet, the mythology gives to *Ni-nigi-no-Mikoto*, himself, attendants armed with rock-quivers and stone-headed swords. Later in the tradition, however, there is a suggestion that the overseas settlers did bring advanced ideas to Japan.

¹ *Kojiki*, p. 134, note 10.

² *Ibid.*, p. XXVIII

The Kojiki says that after establishing himself opposite Korea, Ninigi-no-Mikoto told Uzume-no-Mikoto to escort back to his own territory the Monkey-field-Kami, who had been his guide. The fact that the tradition provides a guide in Kyushu for Ninigi-no-Mikoto, implies the land was not known to the new arrivals, which is yet a further indication that the mythology is now describing early conditions among original settlers, long before Okuninushi had made the land.

UZUME-NO-MIKOTO'S RULE

The Kojiki says Uzume-no-Mikoto was told to take the name of the Monkey-field-Kami and was allowed to bequeath to her female descendants the right to bear the Monkey-field-Kami's title, which in Chamberlain's phrase, made them Duchesses of Saru.¹ The Nihongi says Uzume-no-Mikoto escorted the Monkey-field-Kami "to the upper waters of the River Isuzu, in Isé."² The Kojiki states the Monkey-field-Kami dwelt at Azaka, etymology unknown; but the Kojiki associates Uzume-no-Mikoto with Shima, a province east of Isé. The Monkey-field-Kami went fishing, says the Kojiki, and his hand was caught by a hirabu shell-fish, and he was drowned. Uzume-no-Mikoto then assembled the various kinds of fish, asking them to serve Ninigi-no-Mikoto. All agreed except the *bêche-de-mer*, which remained silent, whereupon Uzume-no-Mikoto slit its mouth with a knife. Because of this, when offerings of first-fruits are made at Shima to the Emperors, a portion is granted to Uzume-no-Mikoto's female descendants, the Duchesses of Saru.

¹ Kojiki, p. 136.

² Vol. I, p. 79.

This myth suggests an early effort to extend the sway of Ninigi-no-Mikoto through marriages between the women of the first settlers and native chiefs. Uzume-no-Mikoto may personify the most successful of these alliances through marrying an Ainu chief of a fishing tribe that worked the sea as far as the Isé coast. The myth seems to indicate this chieftain was murdered for being friendly with the new settlers, whereupon Uzume-no-Mikoto exacted obedience from the others.

The character of Uzume-no-Mikoto suggests the bold, independent type of primitive women, sufficiently daring to have accompanied the overseas settlers to Japan. She was as fearless and unconventionally realistic as the other representative of pioneer womanhood in the mythology, Susano's daughter, the Forward-Princess. Uzume-no-Mikoto's recklessness and sense of initiative might well have caused her to have become a tribal chief, despite her sex, perhaps the first overseas woman to reach that position. Later instances of women chieftains are plainly indicated in the pioneer history of Japan. When the Emperor Kei-ko made a journey to Suwo and Kyushu, to subdue rebellious tribes, two women chieftains are mentioned in the *Nihongi* as assisting him.¹ That Uzume-no-Mikoto took the title of the Monkey-field-Kami and passed it on to her female descendants, indicates the original settlers sought to give special administrative authority to their own women who married native chieftains; while the Imperial hereditary honor marks Uzume-no-Mikoto's high success as a feminine ruler.

But, as the statement of the Emperor Jimmu shows, the domain of Ninigi-no-Mikoto, considered as the leader of the early Kyushu settlers, did not extend far. A long time

¹ Vol. I, pp. 192-4.

was to elapse before the country had been sufficiently reclaimed from primitive conditions to make political unification possible. Ninigi-no-Mikoto seems to have started the movement, first represented by Uzume-no-Mikoto's control over the tribes of aboriginal fishermen; and later Izumo doubtless entered into a loose confederation with Kyushu, after the end of Okuninushi's rule. But, the early settlers had enough to do in introducing progress into their own local areas, at first, and they did not venture far afield.

NINIGI-NO-MIKOTO'S MARRIAGE

Ninigi-no-Mikoto, himself, apparently tried to assist in expanding his sway over Kyushu by marriage into the family of one of the great chieftains, Oho-yama-tsu-mi-no-Kami, "Great-mountain-possessor-Kami." This Kami was born to Izanagi and Izanami while they were giving birth to the Japanese islands, and he seems to represent a general term for aboriginal chiefs, during the primitive era of the mythology. One of his sons was the weeping Foot-stroking-Elder, who told Susano about the eight-headed serpent. One of his daughters married Susano and another married Susano's son, the elder brother of the Eight-island-Ruler.¹

The Kojiki says the Great-mountain-possessor-Kami offered two of his daughters to Ninigi-no-Mikoto, for matrimony. The first daughter was named Kamu-Ata-tsu-Hime, "Divine-Ata-Princess," with the alternative and better known name of Ko-no-hana-saku-ya-Hime, "Blossoming-brilliantly-like-flowers-of-trees-Princess." The word Ata, in the first title, is the name of a place in Satsuma, says

¹ Kojiki, pp. 79, 80.

Chamberlain.¹ Satsuma is in southern Kyushu, while the expedition of Ninigi-no-Mikoto has been described in the mythology as settling along the northern shore of Kyushu, opposite Korea. It is probable, therefore, that Ninigi-no-Mikoto, by marrying the daughter of a southern Kyushu chieftain, was making an alliance with a native tribe, a considerable distance away from his own district, which probably carried with it some kind of authority for the new settlers beyond their immediate boundaries.

The second daughter presented to Ninigi-no-Mikoto was Iha-naga-Hime, "Long-as-rocks-Princess;" and with the two young women, were sent, says the Kojiki, "merchandise to be carried on tables holding an hundred."² Merchandise is a flexible term; and the dowry could not have been very extensive, for the times were too primitive; yet, since it was a marriage of the highest tribal rank, the tradition has had to emphasize the importance of the betrothal gifts. Princess Blossoming Brilliantly Like Flowers of Trees was very beautiful, but her sister, Princess Long as Rocks was hideously ugly. Ninigi-no-Mikoto accepted the beautiful girl but returned the ugly one to her father. The Great-mountain-possessor-Kami was covered with shame by this action, and he sent a message to Ninigi-no-Mikoto which the Kojiki gives as follows:

"My reason for respectfully presenting both my daughters together was that by sending Princess Long as Rocks, the August offspring of the Heavenly Kami, though the snow fall and the wind blow, might live eternally immovable, like unto the enduring rocks; and again, that by sending Princess Blossoming Brilliantly Like Flowers of Trees, they might live flourishingly like unto the flowering of the blossoms of the trees: to insure this, I offered

¹ Kojiki, p. 138, note 2.

² P. 139.

them. But, owing to thy sending back Princess Long as Rocks and keeping only Princess Blossoming Brilliantly Like Flowers of Trees, the august offspring of the Heavenly Kami shall be but as frail as the flowers of the trees." And the Kojiki adds, "So it is for this reason that down to the present day the august lives of the Heavenly Sovereigns are not long."¹ The Nihongi says the Princess Long as Rocks uttered the curse, herself, but the point is unimportant.²

The naive character of this story shows it must have arisen under primitive mental conditions of life. Its irrational element is on a par with the description of the eight-headed serpent of Izumo. Yet, it has underlying meanings in keeping with Shinto. It indicates that Heaven does not control the years of human life. The controlling power is on earth, itself, for there is no interference by any Heavenly authority in earthly affairs. Furthermore, if Ninigi-no-Mikoto had taken the ugly Princess, his own life would have endured forever, but it would have been "eternally immovable like unto the enduring rocks." Such is not the intent of Divine Spirit, according to Shinto. Heavenly Divinity, emerging as materialistic human life, seeks activity and changing conditions of existence. It avoids the immobility of rock-like living. Shinto wishes enduring life, but only when accompanied by creative action. Otherwise, the adventure of Divine Spirit in its objective forms on earth would result in failure. Ninigi-no-Mikoto, therefore, made his choice wisely in rejecting the Princess Long Enduring as Rocks. He decided for a life like the blossoms of trees. They come forth for a short brilliant season, bearing fruit, through the Musubi spirit, to energize life, and give birth to other blossoms that

¹ PP. 139-40.

² Vol. I, pp. 84-5.

continue life's course of development in an ever-recurring succession. Abolition of death to obtain eternal life on earth must not be accomplished by sacrificing creative action. This is the Shinto meaning of the tradition.

PRIMITIVE IDEAS OF PATERNITY

The Kojiki says Ninigi-no-Mikoto remained only one night with Princess Blossoming Brilliantly Like Flowers of Trees; and when eventually, she told him she was pregnant, he disbelieved her, exclaiming: "What! Pregnant after one night? It cannot be my child. It must surely be the child of an earth Kami."¹ The Nihongi says he declared: "Child of the Heavenly Kami though I am, how could I in one night cause anyone to be with child? Now, it cannot be my child."²

Here is additional evidence that the mythology is referring to very primitive conditions in Kyushu. Izanagi and Izanami, in the earlier part of the mythology, had learned the fact of paternity, though the present myth shows that the primitive knowledge, at first, was vague. Ninigi-no-Mikoto was aware that the man is the father of the child; but the tradition represents his era as not yet having discovered that pregnancy can result from a single association. The tradition thus has anthropological importance, beside the evidence it supplies of the primitive mental development at the time in Kyushu. The Kyushu belief seems to have been that the father gave the child to the woman only after repeated associations, since the mother's sense of the child's presence within herself does not result until long after impregnation, as likewise ocular proof to

¹ P. 141.

² Vol. I, p. 85.

others, follows only after several months. It is improbable that in Okuninushi's time, pregnancy was so little understood, for the whole of the mythology about him represents a high mental development. So, again, the myth represents an earlier era in Kyushu than the abdication of Okuninushi in Izumo.

Princess Blossoming Brilliantly Like Flowers of Trees declared if her delivery were unfortunate, it would show an Earth Kami was the father of her offspring; but if her delivery were fortunate, it would prove the paternity of Ninigi-no-Mikoto. She retired into a hall, plastered the entrance and set fire to the structure. She then safely gave birth to three children, whose names represent the progress and subsidence of the flames: Ho-deri-no-Mikoto, "Fire-shine-Mikoto;" Ho-suseri-no-Mikoto, "Fire-climax-Mikoto;" Ho-wori-no-Mikoto, "Fire-subside-Mikoto," whose alternative name was Ama-tsu-hi-daka-hiko-ho-ho-de-mi-no-Mikoto, "Heaven's-sun-height-prince-great-rice-ears-lord-cars-Mikoto."

At this proof of his wife's virtue, the Nihongi says Ninigi-no-Mikoto declared: "I knew from the first they were my children; only, as they were conceived in one night, I thought there might be suspicions, and I wished to let everybody know that they are my children, and also that a Heavenly Kami can cause pregnancy in one night. Moreover, I wished to make it evident that thou dost possess a wonderful and extraordinary dignity, and also that our children have a surpassing spirit. Therefore, it was that on a former day I used words of mockery."¹

The Kojiki does not give this tradition of Ninigi-no-Mikoto's excuse, which belittles Kyushu intelligence, and on the surface seems to represent the normal husband's

¹ Vol. I, p. 89.

efforts to cover his confusion when his wife proves him wrong about an important matter. Ninigi-no-Mikoto's words, however, may well indicate the beginning of an understanding by the more intelligent among primitives of the true nature of pregnancy. But, until there was general community agreement about this biological issue, a period must have existed when public opinion held a woman guilty of promiscuity if she had not been with her husband repeatedly before her pregnancy became evident. So, a supernatural proof of paternity had to be devised, after a single cohabitation, at the time the tradition was first formed.

The story of the births during fire, recalls the agony of Izanami's death while the Fire-Child was being born. It seems to represent another emphasis on the pains of child birth in parturition huts, with nobody present to help the mother, even though without tragic consequences. It also suggests the Western mediaeval custom of ordeal by fire, when an accused person underwent trial by burning. But, there is no proof of trial by fire in the Shinto mythology. Possibly the myth is based on the old tradition of a connection between Princess Blossoming Brilliantly Like Flowers of Trees, and Mount Fuji. The great volcanic peak represents for the Japanese, by its commanding position, its beauty and its inner fire, the spirit of the nation. The last of the three sons born at this time, became the first mythological successor of Ninigi-no-Mikoto, and the grandfather of the Emperor Jimmu. His mother, by a process of association, seems to have personalized Mount Fuji -the symbol of the united nation- as the mythological earthly ancestress of the Imperial Line. In this wise the tradition may have arisen of the births of her sons amid the flames of a parturition hut, to represent Mount Fuji. The Nihongi says the first child "was born from

the extremity of the smoke which first arose."¹ Smoke first arises from a volcano before the eruption of fire, and the myth may have intended to represent this fact as relating the births to Mount Fuji.

MAKING THE LAND IN KYUSHU

The mythology now turns to a time in Kyushu when it would seem that even rice culture was not known, or was practiced only in a very crude form. What may be called making the land in Kyushu, by the introduction or expansion of agriculture, is related through the medium of a quarrel between the elder brother, Fire-Shine, and the younger brother, Fire-Subside. The second brother, Fire-Climax, plays no part in the story. The narrative has been considered to be a later addition to the mythology, possibly based on a Chinese legend. But, if that be so, nevertheless, the fundamental basis of the myth must be very old, going back to a far distant time in the primitive past. The Chinese manner, if any, with which the myth is told, is unimportant. The important fact is what the narrative represents beneath its outer form.

The Kojiki says Fire-Shine, the elder brother, got his luck from the sea, and Fire-Subside, the younger brother, got his luck on the mountain side, as a hunter. The younger brother, states the Kojiki, proposed to the elder brother an exchange of lucks, meaning natural abilities, to which the latter reluctantly consented. The Nihongi, however, in one of its versions, asserts the proposal was made by the elder brother, the fisherman. This is more plausible, for the Nihongi gives as the elder brother's reason, "whenver the wind blew and the rain fell, the elder brother

¹ Vol. I, p. 73.

lost his gain, but in spite of wind and rain, the younger brother's gain did not fail him."¹ The fisherman, therefore, would be the one to want to change lucks.

The myth thus shows that hunting and fishing were the principal occupations of the people. Had agriculture been developed, the fisherman need not have importuned the hunter to change occupations with him. He could have taken to farming; and, indeed, as the son of Ninigi-no-Mikoto, he naturally would have had peasants as retainers, if primitive conditions had yet reached the agricultural stage. It seems probable they had not, since even sons of chieftains had to hunt and fish for their livelihood.

Satow suggests the Japanese aborigines probably were hunters and fishermen, while the overseas immigrants were agriculturalists. He points out that the "Heavenly offences," mentioned in the old tradition, taken from Susano's ravages in Heaven, relate to damage to agriculture; and they probably originated not with the aborigines but with the early settlers from "Heaven," who conquered the aborigines, and might have been considered to have come from a mysterious place designated as "Heaven." The conquerors listed general offences applicable to everybody, but the definite injuries enumerated are such as might be caused to agriculture.² If, however, the Stone Age be represented by the first Kyushu settlements, little, if any knowledge of agriculture would have existed; while yet, the use of fish hooks, which the Kojiki says were made from a sword implies a dawning knowledge of iron, brought from China or Korea, probably, as the Stone Age was gradually abandoned by Ninigi-no-Mikoto's sons.

Thus, the two brothers may personalize, in a confused way, both early settlers and aborigines. At first, the bro-

¹ Vol. I, p. 101.

² Mentioned by Florenz, *Ancient Japanese Rituals*, p. 15, note 28.

thers, as hunter and fisherman, apparently personify the aborigines; while later in the myth, the elder brother symbolizes ignorance and conservatism either among the aborigines or among backward settlers, while the younger brother shows progressive pioneers bringing into Japan new ideas and stimulating the development of the Musubi spirit of action.

The younger brother, primarily in the story, represents the introduction or development of rice culture. He may also personify the new generation of native-born Japanese expanding the knowledge of their fathers. His foreign wife composes a poem saying that though red jewels shine, the younger brother is like white jewels and is more illustrious. The reference may be to an Ainu or other Caucasian ancestral strain. The Kojiki gives Kyushu the alternative name of "White-Sun-youth"¹ which, too, may have some racial significance. The mother of the two brothers was a native woman, possibly of Ainu extraction; so, it is highly probable there is some local aboriginal influence in the myth linked with imported ways of progress.

After exchanging their lucks, neither brother could make a success of the other's avocation. Here is a homily on the advantage of holding to one's own talent and not discarding natural ability because it does not bring immediate success. A talent becomes more valuable as it is developed to overcome obstacles, which even the talented must face; but a disused talent loses its vigor and cannot be recovered simply for the asking. The elder brother insisted the original lucks be restored and demanded the return of his fish hook, but the younger brother had lost the hook in the sea. The younger brother made a thousand fish hooks out of his sword and offered them to the elder

¹ P. 26.

brother; but, the latter refused to accept them, reiterating that he wanted his own hook returned to him.

This episode may represent a superstitious belief that a person's luck resides in his own personal instruments; and with the instruments of others, he cannot gain an advantage. But, there is also an implication of the struggle between conservatism and progress in the story, which seems to gain some confirmation later in the myth when the fish hook is recovered and is called in the *Nihongi*, "the origin of poverty, the beginning of starvation, the root of wretchedness."¹ In the *Kojiki*'s version of the banquet prepared for Okuninushi, on his retirement from Izumo, it is stated that "thousand-fathom ropes" were used to catch the fish. Chamberlain quotes Hirata's description of this rope as being very long and having strings suspended from it, each with a fish hook attached, a custom that still prevailed in Hirata's time.² The younger brother, offering a thousand fish hooks in place of only one, therefore, may have been trying to persuade the elder brother to discard his line with but a single hook, and adopt a new method of fishing. But, the younger brother wished to keep to old-fashioned ways, as do so many people in modern times, though old-fashioned ways may be "the origin of poverty, the beginning of starvation, the root of wretchedness," when more advanced systems are available.

The younger brother, saddened by the elder brother's obstinacy, departed weeping along the sea-shore, when he met Shiho-tsuchi-no-Kami, "Salt-possessor-Kami," to whom he told what had happened. The Salt-possessor-Kami's name not only suggests slowly developing progress, in association with fishing and the curing of fish, but also seems to

¹ Vol. I, p. 148.

² *Kojiki*, p. 126, note 38.

indicate the northern Kyushu coast, where Ninigi-no-Mikoto had settled. During the reign of the Regent Jingo, in the legendary-historical period, a fish-salt-place was presented to the Emperor at the Bay of Saha, in Suwo, said by Aston to mean the whole north coast of Kyushu, where salt was anciently gathered.¹

The Salt-possessor-Kami, states the Kojiki, "built a stout little boat, without interstices, and sat him (the younger brother) in the boat and instructed him, saying: 'When I have pushed the boat off, go on for some time. There will be a savory august road; and if thou goest in the boat along that road, there will appear a palace built like fishes' scales, which is the palace of Oho-wata-tsu-mi-no-Kami (Great-ocean-possessor-Kami). When thou reachest the august gate of that Kami there will be a multitudinous cassia-tree above the well at its side. So, if thou sit on the top of that tree, the daughter of the Great-ocean-possessor-Kami will see thee and counsel thee.'"²

The description of the road as "savory," refers to the salt of the sea, carrying an implication of flavorful food, as though the road the younger brother was told to take led to better foodstuffs than primitive meals. The Kojiki states the boat was "without interstices;" and three versions of the story in the Nihongi also emphasize this fact of its buoyancy as though to suggest it really did not sink into the sea.³ Yet, the Nihongi's versions and the later part of the Kojiki's version cause the boat to sink in order to reach the palace of the Great-ocean-possessor-Kami at the bottom of the sea. Nevertheless, at the end of the narrative, the sea-bottom fiction is dismissed; for the younger brother sings a song to the Great-ocean-possessor-Kami's

¹ Nihongi, Vol. I, p. 220.

² P. 145.

³ Vol. I, pp. 92, 96, 102.

daughter, Toyo-tama-Bime, "Luxuriant-jewel-Princess," who had become his wife, describing their nuptial association "on the island where light the wild ducks." This song is given in both the Kojiki and Nihongi. It would seem the tradition had borrowed a legend of a visit to the Sea King -possibly Chinese in origin- as the "wrapping" of the story, which really concerns an association between Kyushu and either Korea or China, or perhaps both. For, the fact that the younger brother's boat started from the northern salt coast of Kyushu indicates a voyage to the Asiatic mainland.

The Great-ocean-possessor-Kami was born to Izanagi and Izanami, early in the mythology, and now reappears as if the myth again were emphasizing primitive times. There are various similarities between the present narrative about Kyushu and the earlier part of the mythology which seem to indicate the traditions of Kyushu go back much further than the campaign against Okuninushi. Thus, the daughter of the Great-ocean-possessor-Kami apparently married the younger brother and then took him into her father's palace, just as Susano's daughter, the Forward-Princess first married Okuninushi and then took him into Susano's palace. Also, daughters of the Great-mountain-possessor-Kami married Susano and Okuninushi, while another daughter married Ninigi-no-Mikoto. The story of the birth of the Fire-Kami to Izanami is recalled by the fire in the parturition hut when the brothers were born. The quarrel between the two brothers is reminiscent of the quarrel between Okuninushi and his eighty brethren; and in each case, the younger brother becomes the victor. The instruction to the younger brother, during his troubles with his elder brother to seek advice from the Great-ocean-possessor-Kami, is not unlike the advice to Okuninushi, after his difficulties with his brothers, to

go to Susano for advice. These similarities do not necessarily indicate the same origin, but they do suggest a comparatively common primitive level of imagination.

OVERSEAS CIVILIZATION

In sending the younger brother to the domain of the Great-ocean-possessor-Kami, the myth is pointing to the difference between primitive conditions among the early Kyushu settlers and the higher civilization across the sea. In Kyushu, the two sons of the Ruler had to fish and hunt for their livelihood, but the Great-ocean-possessor-Kami ruled in great magnificence. The Kojiki says when the younger brother reached the palace of the Great-ocean-possessor-Kami, girls with jewelled jars came forth to draw water, and he asked for a drink. But, instead of drinking, he took a jewel from his neck and spat it into a jar, where it adhered so tightly that the maidens took the jar within the palace to give to the Great-ocean-possessor-Kami's daughter. The jewel, used in this sense, may refer to the younger brother offering himself, to the Princess; for, she came out, exchanged glances with the younger brother and was "delighted," which Aston says, in the Chinese characters, indicates more than pleasure;¹ probably marriage. The Princess took the younger brother to her father, who as a marriage offering, says the Kojiki, spread eight layers of rugs of sea-asses' skins and eight layers of silk rugs, and on top of them "arranged merchandise on tables holding an hundred, and gave an august banquet."² The expression, a hundred tables of merchandise was similarly used to describe the offerings at Ninigi-no-Mikoto's marriage; and it may have been a general term for the

¹ Kojiki, p. 147, asterisk note.

² P. 147.

dowry of a distinguished woman. But, the sea-asses' skins, perhaps sealskins, and the silk rugs indicate a condition of special opulence. So does the Nihongi's description of the palace, which "was provided with battlements and had stately towers;" and again, "the palace had magnificent gates and towers of great beauty," while there was a "banquet of a hundred tables."¹

Here is evidence of a civilization higher than any described in Kyushu or Izumo. The architecture represents a great advance over early Japanese construction. It seems to indicate a late attempt to contrast primitive conditions in Kyushu, under the aborigines, as strongly as possible with an idealized culture across the seas in the homeland of the original Kyushu settlers.

From now onward, the myth apparently intends to make the younger brother represent these original settlers, themselves, bringing ideas and methods of progress to Japan and showing the native aborigines the Musubi principle of life. The younger brother remained three years with the Great-ocean-possessor-Kami, states the Kojiki, and then wished to go back to his own country. His return seems to show agriculturalists reaching Kyushu. The Japanese word for years is toshi. Its old, original meaning, says Satow, was "harvest."² Here is a suggestion that the three years meant three harvests, and the younger brother was taking back with him knowledge of agriculture to introduce into Kyushu among the primitive hunters and fishermen.

No effort was made to detain the younger brother. On the contrary, everything was done to facilitate his journey and to give him assistance so that on reaching Kyushu, he would be in a position to demonstrate to the natives

¹ Vol. I, pp. 93, 96, 102.

² Ancient Japanese Rituals, p. 26, note 14.

how progressive development of the land might be undertaken. The myth seems, indeed, to emphasize that a deliberate effort was being made to force upon reluctant aborigines, if need be, the Musubi spirit of self-development. To this end, the Great-ocean-possessor-Kami gave the younger brother an ebb-flowing jewel and a tide-flowing jewel. The lost fish hook was found in the mouth of the tahi fish and also was given to the younger brother to take back with him. The Kojiki says the Great-ocean-possessor-Kami declared to the younger brother:

"What thou shalt say when thou grantest this fish hook to thine elder brother is: 'This fish hook is a big hook, an eager hook, a poor hook, a silly hook.' Having spoken, bestow it with thy back hand. Having done this, if thine elder brother make high fields, do Thine Augustness make low fields; and if thine elder brother make low fields, do Thine Augustness make high fields. If thou do thus, thine elder brother will certainly be impoverished in the space of three years owing to my ruling the water. If thine elder brother, incensed at thy doing thus, should attack thee, put forth the tide-flowing jewel to drown him. If he express grief, put forth the ebb-flowing jewel to let him live. Thus shalt thou harass him."¹

The Nihongi says the younger brother was told to say on returning the fish hook: "The origin of poverty, the beginning of starvation, the root of wretchedness."² This is more appropriate to the purport of the myth, by showing that backward ways of fishing with only one hook and relying on a limited food supply lead to ruin. The hook was to be returned "with thy back hand," says the Kojiki; while the Nihongi says the injunction was "to

¹ PP. 148-9.

² Vol. I, p. 98.

fling it to him with a back handed motion."¹ Here, again, is a reference to doing a thing backward, as in the case of Susano flaying the Heavenly colt backward, suggesting cruelty. In the present instance, the younger brother was being instructed to be cruel to the elder brother, though in reality, the cruelty or unnaturalness consisted in the elder brother's refusal to adopt progressive ways. When backward methods of production are continued, the cruelty of poverty, starvation and wretchedness always follows.

The younger brother returned home riding astride a sea-monster. The Kojiki says when he arrived, he set a small knife on the neck of the sea-monster who returned to its own home, and is now called *Sahi-mochi-no-Kami*, "Blade-possessor-Kami." But, Chamberlain points out that while "blade" is the probable signification of *Sahi* or *Sabi*, the name is written in the *Nihongi* with the Chinese character for "hoe" or "mattock."²

DEVELOPMENT OF AGRICULTURE

The *Nihongi*'s version, with its reference to an agricultural implement, indicates the purport of the story. One may say the younger brother sent back to the Great-ocean-possessor-Kami, a Kyushu hoe, to demonstrate he had now become an agriculturalist, introducing methods of farming into Kyushu, taught him by the "Overseas King." The other name of the younger brother, too, associates him with rice culture: *Ame-tsu-hi-daka-hiko-ho-ho-de-mi-no-Mikoto*, "Heaven's-sun-height-prince-great-rice-ears-lord-ears-Mikoto," which emphasizes not only rice, but also rice in abundance- "great-rice-ears-lord-ears."

Indeed, the principal instruction given to the younger

¹ Vol. I, p. 102.

² Kojiki, p. 150, note 29.

brother by the Great-ocean-possessor-Kami relates to rice culture. The punishment to be inflicted on the elder brother, however, is a way of expressing the results of incompetence not only in growing rice but also in fishing. The Kojiki says the younger brother returned the fish hook, and the elder brother became poorer and poorer and attacked him. The younger brother used the tide-flowing and the ebb-flowing jewels, partly to drown and then rescue the elder brother, who at last, states the Kojiki, declared he would be the younger brother's "guard by day and night" and serve him.

The drowning and rescuing refer to different ways of growing rice. The Nihongi's version of the instructions given by the Great-ocean-possessor-Kami is as follows: "If thy elder brother should make high fields, do thou make puddle fields; if thy elder brother make puddle fields, do thou make high fields."¹ Chamberlain explains that the high fields and low fields in the Kojiki's version previously given, mean "upland rice fields where the rice is planted in the dry; and paddy fields, properly so-called, where the rice perpetually stands in the water. Different varieties of rice are used for these different methods of culture."²

The earliest primitive rice planting probably was at the base of mountains to ensure an adequate water supply. Mountains are mentioned in the myth as the place where the huntsman brother got his "luck." But, there is no indication of rice planting until the return of the younger brother and the reference to the two different kinds of rice fields. Whether, however, lowland planting was known and the younger brother returned with knowledge of dry

¹ Vol. I, p. 103.

² Kojiki, p. 149, note 20.

planting, or whether he brought back information about the two kinds at once is a matter for question. The younger brother seems to represent less a returning voyager with new information, than original settlers coming to Japan with higher knowledge of the Asiatic mainland. Historically, it is probable that lowland rice culture first was introduced into Japan, followed later by the dry field method; but the myth, in the present instance, treats them as being established, apparently, at the same time. That the younger brother, as a primitive settler, had new knowledge which the natives desired, seems shown by a version in the *Nihongi* of his arrival, which says he whistled up a tempest, while the elder brother was fishing, and the latter, in distress, exclaimed: "Thou hast dwelt long in the Ocean-Plain and must possess some excellent art. I pray thee teach it to me."¹ This art did not consist of whistling up tempests, but concerned rice culture in paddy fields and high fields, and fishing with many hooks.

The ebb-flowing and the tide-flowing jewels represent water flowing away from the dry fields, and water entering the paddy fields. In the early development of dry field cultivation, inexperienced farmers probably could not prevent dry fields flooding. This doubtless explains the *Nihongi*'s extravagant statement that: "The younger brother produced the tide-flowing jewel, which his elder brother seeing, fled up to a high mountain. Thereupon the tide also submerged the mountain. The elder brother climbed a lofty tree, and thereupon the tide also submerged the tree. The elder brother was now at an extremity and had nowhere to flee to. So, he acknowledged his offence."²

His offence was his ignorance of the ways of growing rice. The *Nihongi* says in another version, the elder

¹ Vol. I, pp. 106-7.

² Vol. I, p. 100.

brother exclaimed: "‘I have become impoverished.’ So, he yielded submission to his younger brother."¹ The Kojiki says he "became poorer and poorer." These terms are economic. The elder brother's punishment was loss of income through not adapting himself to progressive ways. Though saying he wished to be taught, still he had held back. The Nihongi quotes the elder brother saying to the younger brother on his return: "I am thy elder brother. How can an elder brother serve a younger brother?" But, the younger brother represented the progressive Musubi spirit of Shinto and the elder brother personified reaction and stupid adherence to mechanism. Musubi creativeness must gain control in life if Divine Spirit is to move forward; and the younger brother, for this reason, won a representative Shinto victory, as a leader of the people to higher standards of living.

THE PARODY DANCE

The Kojiki asserts, after the elder brother's surrender: "So down to the present day, his various posturings, when drowning, are ceaselessly served up."² The Nihongi states: "The elder brother, with nothing but his waist cloth on, and smearing the palms of his hands and his face with red earth, said to his younger brother: 'Thus do I defile my body and make myself thy mime, forever.'"³ The "red earth" may refer to progress under the Iron Age; while hands and face smeared with mud, with his garment a waist cloth, caused the elder brother to resemble a farmer engaged in the rice fields. It may have been this dirtiness of the work in the field which first produced

¹ Vol. I, p. 103.

² P. 151.

³ Vol. I, p. 107.

among the aborigines a disinclination to become rice farmers. Hunting and fishing are less obnoxious in that respect. A clown, however, well personalizes one who rejects the Musubi road of progress.

The Nihongi gives a description of the elder brother's pantomimic dance as the drowning water slowly moved upward over his body. The dance is a parody, which may represent the disinclination of the early rice planters to work with their feet in the water; and, at the same time, it may symbolize the rice fields receiving too much water with the result of drowning the young rice. The mythology is fond of illustrating its meanings with the aid of parodies. The dance of the Heavenly-alariming-female-Mikoto before Amaterasu's cave; the manner in which Susano was fooled by Okuninushi and the Forward-Princess, and the bird mourners at the funeral of the Heavenly-young-Prince, all attest to the ancient fondness for parody, as does the elder brother's mimic dance.

This dance was frequently performed at court, in later times by Imperial Guardsmen, the Hayabito, who were the descendants of the elder brother.¹ The curious combination of Court Jester and Imperial Guardsman, explains the statement in the Kojiki that the elder brother, in submitting to the younger brother, said he would be the younger brother's "guard by day and night." This part of the myth has now advanced to the time when the younger brother had become the Ruler of Kyushu, superseding the elder brother as the normal heir to the land. But, the elder brother, doubtless was entitled to a high position, by right of his descent from Ninigi-no-Mikoto; and so he was made the day and night protector of the younger brother, or the Commander of the Imperial

¹ Chamberlain, Kojiki, p. 151, note 3.

Guards. As his legendary descendants, the Hayabito succeeded to his distinguished position at court, and also gave their ancestor's dance, which shows the drowning of ignorance by higher knowledge. As such, the dance represents in Shinto the power of the Musubi spirit, by which the younger brother rose to the highest position in the land because of his progressive leadership.

THE YOUNGER BROTHER'S FAMILY

The myth now turns to the Luxuriant-jewel-Princess, the daughter of the Great-ocean-possessor-Kami, and wife of the younger brother. The Kojiki says she was about to give birth to a child and followed the younger brother to his own country in order that the baby should be born within its father's domain. Had the leader of an expedition to Kyushu left his wife behind, let us say, in Korea, and had she later found she was with child, it would be in keeping with the strong characters of the pioneer women for her to insist on accompanying a somewhat later group of voyagers to her husband's new settlement. There would be nothing very strange if such an episode had actually occurred.

Arriving in Kyushu, the Luxuriant-jewel-Princess built a parturition hut, covered with cormorant feathers. Since cormorants dive deeply into the water, in catching fish, the feathers probably were put into the myth in keeping with the tradition that the Luxuriant-jewel-Princess had come from the depths of the sea. Before the covering was completed, her delivery began; and the Kojiki says she told the younger brother not to look upon her, for whenever a foreign woman was in childbirth, she took her native shape. The meaning is that women in different lands give birth to their children under different conditions. The younger brother disregarded his wife's instructions,

however, and peered through the unfinished cormorant thatch at the moment of delivery, when, the Kojiki says, the Luxuriant-Jewel-Princess turned into a sea-monster and "crawled and writhed about;" whereupon, the younger brother, terrified, fled away.¹

The myth has thus returned to the subject of a woman's agony in childbirth, previously emphasized through Izanami's death at the time of the birth of the Fire-Kami, and the births of Ninigi-no-Mikoto's sons amid the flames of their mother's parturition hut. A woman enduring the pains of childbirth, her body in contortions of distress, is a terrifying sight to her husband who has always seen his wife self-controlled and patient in illness. The primitive man, observing a woman in birth pangs, might imagine a frightening spirit had entered into her, and flee from the sight. That may be a natural explanation of the meaning.

But, the myth has been using figurative language in describing the younger brother's visit to the Great-ocean-possessor-Kami. It has described a legendary pathway from the earth to a palace at the bottom of the sea. One indication that this fanciful element in the narrative is of comparatively late intrusion into the mythology, is the fact that a sense of rationalism caused the myth makers to desire to show that the passage to the bottom of the sea was no longer open. Had the sea-bottom part of the tradition been of very ancient origin, the desire to close the passage would not have arisen, for the older the mythology the less are tradition makers interested in consistency. The sea-bottom episode thus appears to have been devised during a time of some intellectualistic advance and the narrators had to explain the fact that human beings no longer could visit the sea's depths to discover

1 P. 152.

palaces and wives, like the younger brother.

So, the peeping of the younger brother was used as a means of explaining the change. The Luxuriant-jewel-Princess, says the Kojiki, was made "very shamefaced," at being seen in her native shape. In reality, her feeling reflects the natural reluctance of wives to be observed by their husbands during childbirth, not only to save the husbands from mental suffering, but also for aesthetic reasons and because of an inherited mystical sensitiveness, perhaps dating back to the time when it was believed the child was the consequence of a spirit entering the woman.

The myth, however, uses the shame that had been put upon her to cause the Luxuriant-jewel-Princess to depart for her ocean-bed home, states the Kojiki, and to close the "sea-boundary" forever. Thus, the rationalists tried to answer any question about the ability of the younger brother to have visited the Great-ocean-possessor-Kami, at the bottom of the sea, so obviously impossible in later times. Nevertheless, though angry at the younger brother's indiscretion, her loving heart caused the Luxuriant-jewel-Princess to send her sister Tama-yori-Bime, "Jewel-good-Princess," to nurse her son and give her husband the poem with its Caucasin implication, quoted in the Kojiki:

As for red jewels, even though the string shines,
My Lord, like white jewels, is more illustrious.

The younger brother replied with a song which discards the idea of having married the Luxuriant-jewel-Princess at the bottom of the sea, and refers to their marital relations on an island, "sister" here meaning "wife":

As for my younger sister, whom I took to sleep
On the island where light the wild ducks,
Birds of the offspring,
I shall never forget her to the end of my life.

The son born to the younger brother and the Luxuriant-jewel-Princess was named Ama-tsu-hi-daka-hiko-nagisa-take-u-gaya-fuki-aezu-no-Mikoto, "Heaven's-sun-height-prince-wave-limit-brave-cormorant-thatch-meeting-incompletely-Mikoto." The name seems to stand as a warning to husbands not to allow mere curiosity to observe their wives in childbirth; while it is also a reminder that a "wave-limit" prohibits the depth of the sea from being visited by human beings any more. Since the Luxuriant-jewel-Princess emphasized the fact that she was a foreigner, her return home may have been considered to mean that the Rulers of the Land should not marry foreign women who could not adjust themselves to Japanese ways.

The Kojiki states the Heaven's-sun-height-Prince married the Jewel-good-Princess, his nurse and aunt. It is to be presumed that during the long years of the child's infancy, the nurse had become wholly Japanese in her manner of living; and since the "sea-boundary" had been closed, her native land had been forever severed from her, so she could claim only Kyushu as her home. The marriage between aunt and nephew seems to appear in the mythology to suggest that the Rulers of the nation are related not only to the Heavenly Kami from whom they derive control over the land, but also have the Great-ocean-possessor-Kami as an ancestor, implying relationship with the sea, which provides so extensive a livelihood for the Japanese people.

It has been pointed out that Satow says some Japanese derive Umi, "Sea," from Umu, "to give birth to."¹ Such an interpretation might provide another reason for making the Great-ocean-possessor an ancestor of the

1 Ancient Japanese Rituals, p. 28, note 2.

younger brother's child. The settlers who crossed Umo, the Sea, to "give birth" to Japan, established themselves in Kyushu as the dominant tribes, through whose leaders the whole country eventually was united. The Jewel-good-Princess, after marrying the younger brother's son, gave birth to a child who later became the Emperor Jimmu, in whose reign the political unification of Japan traditionally began. So, the Emperor Jimmu possessed not only Heavenly ancestry, through Ninigi-no-Mikoto, but he had also mythological association with Ume, the Sea, dominated by the voyagers who "gave birth" to Japan, while he "gave birth" to the political union of the country.

RETURN TO TAKACHIHO

After the exchange of songs between the Luxuriant-jewel-Princess and the younger brother, the Kojiki calls the latter by his alternative name, Prince-great-rice-ears-lord-ears-Mikoto, and says he dwelt in the Takachiho Palace for five hundred and eighty years. The myth thus brings the tradition back from primitive conditions in Kyushu upward toward the Takachiho cultural level, where the mythology had left it, after Ninigi-no-Mikoto's descent from Heaven, in order to depict the early overseas settlers establishing themselves along the northern Kyushu coast. The long term of life allotted to the younger brother may represent the lengthy evolution of progress from the earliest primitive Kyushu conditions to the end of the purely mythological period.

During the reign of Jimmu Tenno, which began at Takachiho in the following era, the Kojiki mentions mallet-headed and stone-mallet swords in a poem sung by the Emperor.¹ The Nihongi, too, refers to the same imple-

¹ PP. 171-2.

ments at the time of Jimmu Tenno's conquests, in a song of Michi-no-Omi-no-Mikoto.¹ These songs may have been ancient warrior chants, handed down from the Stone Age. Or, it is possible that Stone Age weapons had not been entirely discarded, despite the higher culture represented by the Takachiho era in the mythology. The reference to them points to the slow, difficult movements of progress in early human history, and indicates no abrupt, abnormal jump from primitive times to the Jimmu Tenno era.

The younger brother's alternative name of Prince-great-rice-ears-lord-ears-Mikoto, is used appropriately when the myth refers to his return to Takachiho; for the introduction or stimulation of rice growing signifies the progressive development of Kyushu out of primitive conditions, while Takachiho apparently represents an era of increasing cultural improvement. The children born to the younger brother's son have names in the Kojiki, which all emphasize food or rice culture, carrying an implication of progress. The first child was named Itsu-se-no-Mikoto, which has been translated as "Five-reaches-Mikoto" but Chamberlain quotes Motoori as believing that the name may be a corruption of Idzu-shine, "Powerful-rice."² The second child was called Ina-hi-no-Mikoto, "Boiled-rice-Mikoto." The third child was named Mi-ke-nu-no-Mikoto, "August-food-master-Mikoto." The fourth child, who became the Emperor Jimmu, was called Waka-mi-ke-nu-no-Mikoto, "Young-august-food-master-Mikoto," and also Toyo-mi-ke-nu-no-Mikoto, "Luxuriant-august-food-master-Mikoto," with the alternative title of Kamu-Yamata-Ihare-biko-no-Mikoto, "Divine-Yamato-Ihare-Prince-Mikoto."

The Kojiki says the August-food-master-Mikoto went to

¹ Vol. I, p. 123.

² Kojiki, p. 155, note 1.

Toko-yo-no-kuni, meaning he died. The Boiled-rice-Mikoto, concludes the Kojiki, "went into the Sea-Plain, it being his deceased mother's land." This may be another way of expressing death, since the way into the Sea-Plain previously had been closed forever.

The mythology ends at this point, showing the beginnings of unification and the creative impetus struggling for expansion. The Musubi principle of self-development and self-createness and integration received primary stress at the beginning of the Kojiki in the names of Heavenly Divine Spirit. At the conclusion of the mythological part of Shinto, Musubi is emphasized in human form by means of the initiative and progressive ability of the younger brother. Thus, Shinto from start to end of the mythology points to coordination and creative action as dominant in Divine Spirit; and bequeaths the meanings to all future ages to uphold and expand.



JAPANESE NAMES WITH ENGLISH EQUIVALENTS

Aha	Foam
Ahaji	Foam Island
Aha-nagi-no-Mikoto	Foam-calm-Mikoto
Aki-guhi-no-ushi-no-Kami	Master-of-open-mouth-Kami
Ama-no-sagu-me	Heavenly-spying-Woman
Ama-terasu-oho-mi-Kami	Heaven-shining-great-august-Kami
Ama-tsu-hi-daka-hiko-nagisa-take- u-gaya-fuki-aezu-no-Mikoto	Heaven's-sun-height-prince-wave- limit-brave-cormorant-thatch- meeting-incompletely-Mikoto
Ama-tsu-kume-no-Mikoto	Heaven-round-eyes-Mikoto
Ame-hito-tsu-bashira	Heaven's-one-pillar
Ame-nigishi-kuni-nigishi-ama-tsu- hi-daka-hiko-ho-no-ni-nigi-no- Mikoto (Ninigi-no-Mikoto)	Heaven-plenty-earth-plenty- Heaven's-sun-height-prince-ear- ruddy-plenty-Mikoto
Ame-no-fuyu-kinu-no-Kami	Heavenly-brandishing-prince-lord- Kami
Ame-no-hibara-oho-shi-na-domi- no-Kami	Heavenly-hibara-great-long-wind- wealth-Kami
Ame-no-ihato-wake-no-Kami	Heavenly-rock-door-opener- eternal-night-Kami
Ame-no-kaku-no-Kami	Heavenly-deer-Kami
Ame-no-ko-ya-ne-no-Mikoto	Heavenly-beckoning-ancestor-lord- Mikoto
Ame-no-mi-naka-nushi-no-Kami	Master-of-august-center-of-Heaven- Kami
Ame-no-oshi-hi-no-Mikoto	Heavenly-great-wondrous-Mikoto
Ame-no-sade-yori-Hime	Heavenly-hand-net-good-Princess
Ame-no-sa-giri-no-Kami	Heavenly-pass-boundary-Kami
Ame-no-ta-jikara-wo-no-Kami	Heavenly-hand-strength-male-Kami
Ame-no-toko-tachi-no-Kami	Heavenly-eternally-standing-Kami
Ame-no-uzume-no-Mikoto	Heavenly-alarms-female-Mikoto
Ame-no-wo-ha-bari	Heavenly-point-blade-extended
Ame-no-wo-ha-bari-no-Kami	Heavenly-point-blade-extended- Kami
Ame-waka-Hiko	Heavenly-young-Prince
Ashi-hara-shiko-wo-no-Kami	Reed-plains-Kami

268 JAPANESE NAMES WITH ENGLISH EQUIVALENTS

Ashi-nadzu-chi	Foot-stroking-Elder
Awo-kashiki-ne-no-Mikoto	Green-awful-Mikoto
Aya-kashiko-ne-no-Kami	Oh-awful-lady-Kami
Chi-gaheshi-no-oho-Kami	Great-road-turning-back-Kami
Chi-mata-no-Kami	Road-fork-Kami
Chi-shiki-no-oho-Kami	Road-reaching-great-Kami
Futo-tama-no-Mikoto	Grand-jewel-Mikoto
Hani-yasu-biko-no-Kami	Clay-viscid-prince-Kami
Hani-yasu-bime-no-Kami	Clay-viscid-princess-Kami
Haya-aki-dzu-hime-no-Kami	Princess-of-swift-autumn-Kami
He-tsu-kahi-bera-no-Kami	Intermediate-direction-of-shore-Kami
He-tsu-nagisa-biko-no-Kami	Wash-prince-of-shore-Kami
He-zakaru-no-Kami	Shore-distant-Kami
Hi-haya-bi-no-Kami	Fire-swift-Kami
Hime-tatara-i-suzu-hime-no-Mikoto	Princess-tatara-i-suzu-princess-Mikoto
Hi-no-kaga-biko-no-Kami	Fire-shining-prince-Kami
Hi-no-kagu-tsuchi-no-Kami	Fire-shining-elder-Kami
Hi-no-yagi-haya-wo-no-Kami	Fire-burning-swift-male-Kami
Hiru-go	Lecch-child
Ho-deri-no-Mikoto	Fire-shine-Mikoto
Ho-suseri-no-Mikoto	Fire-climax-Mikoto
Ho-wori-no-Mikoto	Fire-subside-Mikoto
Ichiki-shima-hime-no-Mikoto	Lovely-island-princess-Mikoto
Idzu-no-me-no-Kami	Female-Idzu-Kami
Iha-naga-Hime	Long-as-rocks-Princess
Iha-saku-no-Kami	Rock-splitter-Kami
Iha-tsutsu-no-wo-no-Kami	Rook-possessing-male-Kami
Ihi-yori-Hiko	Good-boiled-rice-Prince
Iku-guhi-no-Kami	Life-integrating-Kami
Iku-tama-saki-tama-Hime	Life-spirit-luck-spirit-Princess
Ina-hi-no-Mikoto	Boiled-rice-Mikoto
Iso-takeru-no-Kami	Fifty-courageous-Kami
Itsu-no-wo-ha-bari	Majestic-point-blade-extended
Itsu-no-wo-ha-bari-no-Kami	Majestic-point-blade-extended-Kami
Itsu-se-no-Mikoto	Five-reaches-Mikoto
Izana-gi-no-Kami	Male-who-invites-Kami
Izana-mi-no-Kami	Female-who-invites-Kami

Kama-no-Kami	Furnace-Kami
Kami-musubi-no-Kami	Divine-producing-wondrous-Kami
Kamu-Ata-tsu-Hime	Divine-Ata-Princess
Kamu-musubi-mi-o-ya-no-Kami	Parent-musubi-Kami or Wondrous- divine-producer-august-ancestor- Kami
Kamu-naho-bi-no-Kami	Divine-rectifying-wondrous-Kami
Kamu-oho-ichi-Hime	Divine-great-majesty-Princess
Kamu-Yamato-ihare-biko-no- Mikoto	Divine-Yamato-ihare-prince- Mikoto
Kamu-ya-tate-hime-no-Mikoto	Divine-house-shield-princess- Mikoto
Kana-yama-biko-no-Kami	Metal-mountain-prince-Kami
Kana-yama-bime-no-Kami	Metal-mountain-princess-Kami
Kara-no-Kami	Korea-Kami
Ki-no-mata-no-Kami	Tree-fork-Kami
Kisa-gahi-Hime	Cockle-shell-Princess
Ko-no-hana-saku-ya-Hime	Blossoming-brilliantly-like-flower- of-trees-Princess
Koto-katsu-kuni-katsu-nagasa	Thing-excel-country-excel-long- narrow
Koto-shiro-nushi-no-Kami	Thing-sign-master-Kami
Kuni-no-sa-giri-no-Kami	Earthly-pass-boundary-Kami
Kuni-no-toko-tachi-no-Kami	Earthly-eternally-standing-Kami
Kuni-oshi-tomi-no-Kami	Land-great-wealth-Kami
Kushi-nada-Hime	Wondrous-Inada-Princess
Kushi-ya-tama-no-Kami	Wondrous-increasing-offerings- Kami
Kuye-Biko	Crumbling-Prince
Masa-ka-a-katsu-kachi-hayabi- ame-no-oshi-ho-mimi-no-Mikoto (Ame-no-oshi-ho-mimi-no- Mikoto)	Truly-conquer-I-conquer- conquering-swift-Heavenly- great-great-ears-Mikoto
Michi-no-naga-chi-ha-no-Kami	Road-long-space-Kami
Mika-haya-bi-no-Kami	Awfully-swift-Kami
Mi-ke-nu-no-Mikoto	August-food-master-Mikoto
Mi-kura-tana-no-Kami	August-store-house-shelf-Kami
Minato-no-Kami	Water-gates-Kami
Miwa-no-oho-mono-nushi-no- Kami	Great-Miwa-master-of-things-Kami

Mi-wi-no-Kami	August-wells-Kami
Mizo-kuhi-Hime	Water-channel-pile-Princess
Naka-dzutsu-no-wo-no-Mikoto	Elder-male-of-middle-Mikoto
Naka-tsu-wata-tsu-mi-no-Kami	Possessor-of-ocean-middle-Kami
Naki-saha-me-no-Kami	Crying-weeping-female-Kami
Na-naki-me	Name-crying-Female
Ne-saku-no-Kami	Root-splitter-Kami
Nuna-kaha-Hime	Lagoon-river-Princess
Oho-ge-tsu-Hime	Great-food-Princess
Oho-ge-tsu-hime-no-Kami	Princess-of-great-food-Kami
Oho-kamu-dzu-mi-no-Mikoto	Great-divine-fruit-Mikoto
Oho-koto-oshi-wo-no-Kami	Great-male-of-great-thing-Kami
Oho-kuni-nushi-no-Kami	Master-of-great-land-Kami
Oho-maga-tsu-bi-no-Kami	Wondrous-great-evils-Kami
Oho-naho-bi-no-Kami	Great-rectifying-wondrous-Kami
Oho-na-muji-no-Kami	Great-name-possessor-Kami
Oho-se-ih-i-no-Mikuma-no-Ushi	Great-husband-boiled-rice-of-Mikuma-Master
Oho-to-no-be-no-Kami	Elder-lady-of-great-place-Kami
Oho-to-no-ji-no-Kami	Elder-of-great-place-Kami
Oho-toshi-no-Kami	Great-harvest-Kami
Oho-wata-tsu-mi-no-Kami	Great-ocean-possessor-Kami
Oho-ya-biko-no-Kami	Great-house-prince-Kami
Oho-yama-kuhi-no-Kami	Great-mountain-integrator-Kami
Oho-Yamato-toyo-aki-dzu-shima	Great-Yamato-luxuriant-island-of-dragon-fly
Oho-yama-tsu-mi-no-Kami	Great-mountain-possessor-Kami
Oho-ya-tsu-Hime	Great-house-Princess
Oki-dzu-nagisa-biko-no-Kami	Wash-prince-of-offing-Kami
Oki-tsu-kahi-bera-no-Kami	Intermediate-direction-of-offing-Kami
Oki-zakaru-no-Kami	Offing-distant-Kami
Omo-daru-no-Kami	Perfect-exterior-Kami
Omohi-kane-no-Kami	Thought-includer-Kami
Sahi-mochi-no-Kami	Blade-possessor-Kami
Saki-tama-Bime	Luck-spirit-Princess
Saruta-biko-no-Kami	Prince-monkey-field-Kami
Sasu-kuni-oho-no-Kami	Great-small-country-Kami
Sayari-masu-Yomi-do-no-oho-Kami	Blocking-door-of-Yomi-great-Kami
Shiho-tsuchi-no-Kami	Salt-possessor-Kami

Shira-bi-wake	White-sun-youth
Shita-teru-hime-no-Mikoto	Under-shining-princess-Mikoto
Soko-dzutsu-no-wo-no-Mikoto	Elder-male-of-bottom-Mikoto
Soko-tsu-wata-tsu-mi-no-Kami	Possessor-of-ocean-bottom-Kami
Su-hiji-ni-no-Kami	Mud-earth-lady-Kami
Sukuna-biko-na-no-Kami	Little-prince-renewed-Kami
Suseri-Bime	Forward-Princess
Tagi-tsu-hime-no-Mikoto	Princess-of-torrent-Mikoto
Taka-gi-no-Kami	High-integrating-Kami
Taka-hime-no-Mikoto	High-princess-Mikoto
Taka-mi-musubi-no-Kami	High-august-producing-wondrous-Kami
Take-bi-wake	Brave-sun-youth
Take-futsu-no-Kami	Brave-snapping-Kami
Take-haya-susa-no-wo-no-Mikoto (Susano-no-Mikoto)	Brave-swift-impetuous-male-Mikoto
Take-hi-mukahi-toyo-kuzhi-hime-wake	Brave-sun-confronting-luxuriant-wondrous-lord-youth
Take-hira-tori-no-Mikoto	Brave-rustic-illuminator-Mikoto
Take-mika-dzu-chi-no-wo-no-Kami	Brave-awful-possessing-male-Kami
Take-mi-na-gata-no-Kami	Brave-august-name-firm-Kami
Take-yori-wake	Brave-good-youth
Ta-kiri-bime-no-Mikoto	Torrent-mist-princess-Mikoto
Tama-noya-no-Mikoto	Jewel-ancestor-Mikoto
Tama-yori-Bime	Jewel-good-Princess
Te-nadzu-chi	Hand-stroking-Elder
Toki-okashi-no-Kami	Loosen-put-Kami
Tori-bune-no-Kami	Bird-boat-Kami
Tori-mimi-no-Kami	Bird-ears-Kami
Tori-naru-mi-no-Kami	Bird-growing-ears-Kami
Tori-no-iha-kusu-bune-no-Kami	Bird's-rock-camphor-tree-boat-Kami
Toyo-bi-wake	Luxuriant-sun-youth
Toyo-futsu-no-Kami	Luxuriant-snapping-Kami
Toyo-kumo-nu-no-Kami	Luxuriant-integrating-master-Kami
Toyo-tama-Bime	Luxuriant-jewel-Princess
Toyo-uke-bime-no-Kami	Luxuriant-food-Princess-Kami
Toyo-uke-no-Kami	Luxuriant-food-Kami
Tsuki-tatsu-funa-do-no-Kami	Thrust-erect-come-not-place-Kami

272 JAPANESE NAMES WITH ENGLISH EQUIVALENTS

Tsuki-yomi-no-Kami	Moon-night-possessor-Kami
Tsunu-guhi-no-Kami	Germ-integrating-Kami
Uha-dzutsu-no-wo-no-Mikoto	Elder-male-of-surface-Mikoto
Uha-tsu-wata-tsu-mi-no-Kami	Possessor-of-ocean-surface-Kami
U-hiji-ni-no-Kami	Mud-earth-lord-Kami
Uka-no-mi-Tama	August-food-Spirit
Uke-mochi-no-Kami	Food-Kami
Umashi-ashi-kabi-hiko-ji-no-Kami	Pleasant-reed-shoot-prince-elder-Kami
Umugi-Hime	Clam-Princess
Utsushi-kuni-tama-no-Kami	Spirit-of-living-land-Kami
Wadzurahi-no-ushi-no-Kami	Master-of-trouble-Kami
Waka-mi-ke-nu-no-Mikoto	Young-august-food-master-Mikoto
Waku-musubi-no-Kami	Young-wondrous-producing-Kami
Ya-chi-hoko-no-Kami	Eight-thousand-spears-Kami
Ya-he-koto-shiro-nu-shi-no-Kami	Eight-fold-thing-sign-master-Kami
(Koto-shiro-nushi-no-Kami)	
Yakami-Hime	Yakami-Princess
Yashima-zhi-nu-Mi	Eight-island-Ruler
Ya-so-maga-tsu-bi-no-Kami	Wondrous-eight-evils-Kami
Ye-Hime	Lovely-Princess
Yomo-tsu-hira-Saka	Even-Pass-of-Yomi
Yomo-tsu-Kami	Yomi-Kami
Yomo-tsu-shiko-me	Ugly-Yomi-Female
Yorodzu-hata-toyo-aki-dzu-shi-hime-no-Mikoto	Myriad-loom-luxuriant-dragon-fly-island-princess-Mikoto

INDEX

- Aborigines, 25, 30, 45-6, 158, 219,
 235, 237, 239-40, 247-8, 253, 259
 Absolutism, see Omnipotence
 Action, IV, IX, 11, 73-4, 87-8, 91
 Adoption, 111
 Adventurers, see Settlers
 Adzumi, 82
 Aestheticism, 63, 124, 159, 226, 262
 Afumi, 83
 Agriculture, 15, 94, 97, 127, 129, 132,
 139, 150, 161, 164, 246-7, 253, 255,
 258
 Aha, 32-3, 35, 37, 46
 Ahaji, 32, 35-7, 83
 Ainu, 143, 156-8, 219, 239, 248
 Aji-shiki-taka-hiko-ne-no-Kami,
 160, 186
 Akakagachi, 133, 219
 Amaterasu-oho-mi-Kami, 10, 13, 17,
 39, 40, 67, 79, 85-92, 94, 97-8, 100-
 1, 104-18, 120, 122-7, 160, 173-4,
 176, 178-9, 181, 184, 192, 197-8,
 201, 206, 208-9, 211-12, 215-18,
 220-1, 223-7, 232-3, 235, 259
 Ame-no-hohi-no-Mikoto, 108, 130-
 1, 180, 183, 206, 208-9
 Ame-no-mi-naka-nushi-no-Kami,
 1, 9-11, 17, 173
 Ame-no-oshi-ho-mimi-no-Mikoto,
 108, 111, 177-8, 180-1, 212, 215,
 236
 Ame-no-uzume-no-Mikoto, 122-4,
 187, 220, 235, 238-40, 259
 Ancestry, 3, 9, 17, 24, 53, 86, 90, 108,
 119, 149, 157, 177, 208-9, 211-12,
 214, 222, 226, 232-3, 263-4
 Animal, 14, 15, 30, 86, 112, 139, 144-
 5, 150-2, 158, 164, 250
 Anthropology, 23, 30, 243
 Ara-Mitama, 127-8, 132, 134-5, 146,
 151, 153-6
 Arrow, 146, 151-2, 154, 170, 181, 184
 -5, 187-8, 190, 229, 236
 Asia, 34, 38, 148, 235, 257
 Aston, W. G., X, XI, 12, 16, 28, 31,
 51, 58, 68, 218, 252
 Atsutane, see Hirata
 August-food-master-Mikoto, 265
 August-food-Spirit, 139
 August-store-house-shelf-Kami, 90
 August-wells-Kami, 155
 Awfully-swift-Kami, 56
 Azaka, 238
 Backward, 96, 113, 188, 254-5
 Bad Kami, 95
 Badness, 71, 119, 174
 Bamboo, 63-4, 69
 Bear, 40
 Beard, 95
 Bèche-de-mer, 238
 Begetting, 20-3
 Bergson, Henri, XI, 5
 Bible, 87
 Bird, 14, 23, 115, 152, 161, 163-5, 185,
 188-9, 196, 198, 259
 Bird-boat-Kami, 195
 Bird-ears-Kami, 161
 Bird-growing-ears-Kami, 161
 Bird's-rock-camphor-tree-boat-
 Kami, 45, 195
 Birth, 5, 15, 16, 20, 22-3, 25, 29, 33-4,
 36, 43-4, 48-9, 54, 58-61, 64, 68, 71
 -2, 78, 81, 85, 87, 89, 92-3, 95, 100,
 103, 106-9, 136, 142, 160, 162, 180,

- 184, 231, 244-5, 251, 260-4
 Biwa, Lake, 83
 Blade-possessor-Kami, 255
 Blocking-door-of-Yomi-great-Kami, 65
 Blossoming-brilliantly-like-flowers-of-trees-Princess, 240-5
 Boar, 145
 Boat, 27, 32, 130-1, 162-3, 183, 195-7, 199, 206, 220, 250
 Boiled-rice-Mikoto, 265
 Borneo, 40
 Boundary, 46, 190-1
 Boy, 13
 Bracelet, 69, 70
 Brave-august-name-firm-Kami, 201, 227
 Brave-awful-possessing-male-Kami, 56, 191, 193, 195, 201, 204
 Brave-good-youth, 37-8
 Brave-rustic-illuminator-Mikoto, 108, 209
 Brave-snapping-Kami, 56, 195
 Brave-sun-confronting-luxuriant-wondrous-lord-youth, 40
 Brave-sun-youth, 40
 Brave-swift-impetuous-male-Mikoto, see *Susano-no-Mikoto*
 Bridge, 27, 228, 230-1
 Brinkley, Capt. F., 40
 Brothers, 141-6, 148, 153-6, 162, 210, 244, 246, 258
 Buddhism, 51-2, 118
 Bushido, 134
 Calamity, 15, 75, 152, 164
 Caucasian, 143, 157-60, 248, 262
 Cave, 114-17, 120, 122, 124, 126, 192, 220-1, 224, 235, 259
 Center-of-Heaven-Kami, see *Ame-no-mi-naka-nushi-no-Kami*
 Centipedes, 150, 152
 Central-land-of-reed-plains, see *Japan*
 Chamberlain, B. H., X, 1, 2, 5, 7, 12, 39, 49-51, 67, 69, 92, 108, 137, 203, 218
 Children, XII, 23, 27, 42, 45-6, 54, 58-62, 82, 84, 106-7, 109-10, 140, 150-1, 160, 165, 235, 243, 260, 265
 China, 38, 42, 108, 247, 251
 Chinese, IX, 1, 7, 51-2, 75-6, 121, 201, 218, 236, 246, 251-2
 Chu-ai, Emperor, 96
 Civilization, 60, 212-14, 224, 253
 Clam, 14
 Clam-Princess, 144
 Clay, 49, 130, 133-6, 183, 202
 Clay-viscid-prince-Kami, 48, 136
 Clay-viscid-princess-Kami, 48
 Clothing, 68, 79
 Cloud, 20-1, 54, 94-8, 105, 107, 128, 135, 137
 Cockle, 14
 Cockle-shell-Princess, 144
 Columbus, Christopher, 25
 Comb, 62-4, 69, 112, 134
 Concubine, 154-5
 Confucianism, 118
 Coordination, 164, 171, 173, 178, 204
 Creative Impetus, 5, 8, 9, 12, 14, 73, 169, 235, 266
 Creativeness, XI, 11-13, 17, 18, 22, 26, 31, 46, 70, 73, 76, 80, 86-7, 104, 117, 119, 122, 148, 9, 204, 242, 266
 Cormorant, 202, 260, 1
 Cross-beam, 229, 30
 Cruelty, 96, 7, 113, 188, 255

- Crumbling-Prince, 162-5
 Crying, *see* Weep
 Crying-weeping-female-Kami, 54
 Curiosity, 124-5
 Curse, 64
- Dance, 122, 258-60
 Daughter, 106-9, 111-12, 154, 227, 250
 Death, 48-67, 69-72, 74, 78-80, 83, 86, 91-3, 99, 102-3, 107, 119, 129, 136, 145-8, 186, 188-9, 201, 218, 238, 243, 266
 Deer, 54, 191-3
 Deity, 1-3, 11, 12, 74, 86, 105, 117-20, 209
 Democracy, 115, 125-7, 179, 223-4
 Devil, 73, 109
 Divination, 33-4, 74, 116-17, 122-3
 Divine Affairs, 207
 Divine-Ata-Princess, 240
 Divine-great-majesty-Princess, 139
 Divine-house-shield-princess-Mikoto, 160
 Divine-producing-wondrous-Kami, *see* Kami-musubi-no-Kami
 Divine Radiance, 166-8
 Divine-rectifying-wondrous-Kami, 70, 81
 Divine Spirit, XIII, 2, 3, 10, 16-18, 23, 25, 28, 31, 44-7, 50, 53, 56, 60, 70-4, 76-9, 81-2, 86-7, 90-1, 94, 113, 118, 120-1, 147, 161-9, 171-2, 174-6, 181, 189, 225, 230-1, 266
 Divine Treasures, 136, 210, 224-7
 Divine-Yamato-ihare-prince-Mikoto, 265
 Divorce, 61
 Dream, 168
- Drought, 94-8, 102, 132-4, 137, 155
 Dualism, XIII, 11, 77, 109
- Ears, 108, 161
 Earth, 1, 7-9, 15-19, 22, 25-6, 28-9, 31, 44, 64, 87-8, 91, 96-8, 128, 152, 163, 176, 178, 184, 195, 202, 216, 219, 227-8, 232, 236, 261
 Earthly-eternally-standing-Kami, 18-20
 Earthly-pass-boundary-Kami, 46
 Earth Mother, 102
 Earthquake, 75, 105
 Eclipse, 114, 123
 Eight, 57, 72
 Eight-fold-thing-sign-master-Kami, *see* Koto-shiro-nushi-no-Kami
 Eight-island-Ruler, 138, 240
 Eight-thousand-spears-Kami, 139, 154, 156
 Eills, Prof. John, 143, note
 Elder Brother, *see* Fire-shine-Mikoto
 Elder-lady-of-great-place-Kami, 21
 Elder-male-of-bottom-Mikoto, 81
 Elder-male-of-middle-Mikoto, 81
 Elder-male-of-surface-Mikoto, 81
 Elder-of-great-place-Kami, 21
 Electrons, 4, 6, 19
 Emperor, 67, 75, 94, 106, 174, 176-7, 200, 214, 217-18, 227-8, 232, 238, 242
 Empress, 200
 Energy, 86-8, 90-1, 170, 174
 Error, 50, 77-8, 80
 Eternal, 16, 17, 19, 26, 51
 Ethics, *see* Morality
 Even-pass-of-Yomi, 63, 65, 147-8, 153

- Evil, 70-8, 80-1, 83, 110, 181
 Evil Kami, 70
 Evolution, 10, 12, 14-16, 18, 19, 22, 71, 78, 149, 174, 182, 194, 231, 233, 235
 Excrement, 48, 112, 114
 Eye, 85, 87

 Fate, 13, 169
 Female-Idzu-Kami, 70, 81
 Female-who-invites-Kami, see Izana-mi-no-Kami
 Fields, Rice, 256-8
 Fifty-courageous-Kami, 130-1, 138, 146, 154, 169-70
 Fire, IX, 40, 47-9, 55-6, 102, 136, 145-6, 148, 151, 171, 193, 203, 244-6
 Fire-burning-swift-male-Kami, 47
 Fire-Child, see Fire-Kami
 Fire-climax-Mikoto, 244, 246
 Fire-Kami, 47-8, 55-8, 80, 102, 130, 135-6, 193, 196, 227, 245, 251, 261
 Fire-shine-Mikoto, 244, 246-9, 251, 254-9
 Fire-shining-elder-Kami, 47, 55
 Fire-shining-prince-Kami, 47
 Fire-subside-Mikoto, 244, 246-66
 Fire-swift-Kami, 55, 130, 135
 Fish Hook, 202, 247-9, 254, 256
 Fishing, 82, 150, 202, 238-9, 246-9, 252-3, 256-7, 259
 Five-reaches-Mikoto, 265
 Flay, 96-7, 113, 162, 188, 255
 Floating-Bridge, see Bridge
 Florenz, Karl, XI, 74-5, 79
 Foam, 33, 37
 Foam-calm-Mikoto, 26
 Foam Island, see Ahaji
 Food, 36-7, 49, 58, 93, 128-9, 132, 170, 1, 250, 254, 264
 Food-Kami, 93, 128-9, 164
 Foot-stroking-Elder, 132, 138, 240
 Forward-Princess, 149-55, 157-9, 239, 251, 259
 Freedom, 32, 104, 125-6, 223, 228
 Frog, 162-3
 Fuji, Mount, 245-6
 Funeral, 185-90, 259
 Furnace-Kami, 170-1
 Futsu-nushi-no-Kami, 195, 205

 Geese, 162, 185
 Genji, Prince, 159
 Genro, 141
 Gentle Divine Spirit, see Nigi-Mitama
 Geometry, 5, 8
 Germ-integrating-Kami, 21
 Germs, 21-3
 Girl, 13
 God, see Deity
 Good-boiled-rice-Prince, 36-7
 Goodness, 71, 73, 119, 174
 Govern, 166, 227
 Government, 13, 115, 126, 207, 218, 222-4, 238-9
 Grain, 112, 152, 163-5
 Grand-jewel-Mikoto, 221-2
 Grapes, 63-4, 69
 Grave, 50, 52-4, 57, 63, 65, 92, 99, 147, 194
 Great-divine-fruit-Mikoto, 65
 Great-food-Princess, 36, 46, 170
 Great-harvest-Kami, 139, 169-70
 Great-house-prince-Kami, 146, 154
 Great-house-Princess, 138, 146-7
 Great-husband-boiled-rice-of-Mikuma-Master, 181
 Great-male-of-great-thing-Kami, 45

- Great-Miwa-Master-of-things-Kami, 200
- Great-mountain-integrator-Kami, 170
- Great-mountain-possessor-Kami, 45, 139, 240-2
- Great-name-possessor-Kami, 139, 141-2
- Great-ocean-possessor-Kami, 45, 95, 250-6, 260-1, 263-4
- Great-rectifying-wondrous-Kami, 70, 81
- Great-road-turning-back-Kami, 65
- Great-small-country-Kami, 142
- Great Void, 225, 231
- Great-Yamato-luxuriant-island-of dragon-fly, 41
- Great-Yomi-Kami, 65
- Green-awful-Mikoto, 26
- Guardian Spirit, 166-7, 172
- Hades, 51, 52, 92
- Hahaki, 49, 144
- Haldane, J. S., 4, 88
- Hand-stroking-Elder, 132
- Hare, 142-3, 148, 158
- Hayabito, 259-60
- Head Dress, 63-4, 69
- Heaven, 1, 5-9, 11, 15-19, 21, 24-6, 33-4, 46, 52, 64, 75, 77, 80, 83, 85-6, 90-1, 96, 101, 103-5, 112, 119, 125, 128, 145, 176, 181-2, 189, 195, 203-4, 213, 219, 223, 227-31, 242
- Heaven-round-eyes-Mikoto, 229, 236
- Heaven-shining-great-august-Kami, see Ama-terasu-oho-mi-Kami
- Heavenly-alariming-female-Mikoto, see Ame-no-uzume-no-Mikoto
- Heavenly-beckoning-ancestor-lord-Mikoto, 221-2
- Heavenly-brandishing-prince-lord-Kami, 142
- Heavenly-deer-Kami, 191-3
- Heavenly-eternally-standing-Kami, 15-17, 19
- Heavenly-great-heart-youth, see Mitsu-go
- Heavenly-great-wondrous-Mikoto, 229, 236
- Heavenly-hand-net-good-Princess, 41
- Heavenly-hand-strength-male-Kami, 221
- Heavenly-hibara-great-long-wind-wealth-Kami, 161
- Heavenly-pass-boundary-Kami, 46
- Heavenly-point-blade-extended, 55
- Heavenly-point-blade-extended-Kami, 176, 191-3
- Heavenly-rock-door-opener-eternal-night-Kami, 221
- Heavenly-spying-Woman, 184, 187
- Heavenly-young-Prince, 181, 183-90, 259
- Heaven's-one-Pillar, 40
- Heaven's-sun-height-prince-wave-limit-brave-cormorant-thatch-meeting-incompletely-Mikoto, 263
- Hi, River, 130, 132, 134, 136, 202
- Hiba, Mount, 49
- Hide, 15, 16
- High-august-producing-wondrous-Kami, see Taka-mi-musubi-no-Kami
- High-integrating-Kami, 13, 184-5, 197-8, 204, 212, 216, 220, 223, 225-6
- High-princess-Mikoto, 160

- Himuka, 66-68
 Hirabu, 238
 Hirata, Atsutane, XI, 27, 54, 118-21, 162-3, 192, 199, 202, 221, 231-2, 249
 Hiru-go, 32-3, 35
 History, VIII, 24-5, 34, 100-2, 105, 108, 110-11, 113, 115, 129, 131, 153, 175-8, 182-3, 188-9, 192, 194, 213, 215, 228, 234-5
 Hiye, Mount, 170
 Hoe, 255
 Holtom, D. C., 56, 102
 Home, 27, 30-1, 34, 43, 45-6, 131, 136, 138, 150-1, 155, 160, 170, 194
 Horse, 96-7, 112-14, 188, 255
 Hoshi, Hajime, 120
 Hoshino, Hikoshiro, X, 51, 125
 Humanity, 28, 30, 44-5, 60, 64-5, 71, 74-6, 80, 86, 88-9, 119, 121, 162, 165, 167, 173, 189, 226, 228, 266
 Humor, 122, 220, 259
 Hunting, 146, 148, 150, 246-8, 252-3, 259
 Hut, 30

 Ice, see Onogoro
 Idzu, 81
 Ifuya-Pass, 53, 66, 99, 153-4
 Ignorance, 74, 78-9, 86, 176
 Imibe, 222
 Immateriality, 5, 6, 16-22, 26, 53, 72, 89-90, 116, 209, 231-2
 Immortality, 28, 64
 Inaba, 141-2, 148, 158
 Inasa, 197
 Individualism, 11, 18, 23, 55, 73, 77-9, 81, 86, 89, 90, 167, 169, 171-81, 185, 191, 198, 204, 207-10, 217-18, 226
 Inouye, Tetsujiro, 102
 Integration, 13, 20-1, 173, 184-5, 207-8, 219, 266
 Intermediate-direction-of-offing-Kami, 70
 Intermediate-direction-of-shore-Kami, 70
 Intuition, VII, 14
 Iron, IX, 49, 94, 133-5, 202, 222, 237, 247
 Iron Age, 202, 237, 258
 Isé, 200, 208, 225-6, 238-9
 Isuzu, 225, 238
 Izana-gi-no-Kami, 20-2, 24-35, 37, 40, 42-5, 50, 52-5, 57-70, 72, 74, 78-85, 89-95, 97, 99, 100, 102-4, 130, 135, 139, 147, 193-4, 196, 227, 232, 240, 243, 251
 Izana-mi-no-Kami, 20-22, 24-35, 37, 40, 42-5, 48-50, 52, 54-5, 57-66, 69, 78, 80-1, 92, 99, 100, 102-3, 130, 136, 139, 146-7, 192-3, 196, 227, 240, 243, 245, 251
 Izumo, 41-3, 49, 53-4, 66-7, 98-101, 105-6, 108, 110-11, 129-32, 135, 137-8, 140-1, 144, 147-8, 153-4, 156, 158, 161, 170, 175-6, 181-3, 187-8, 194, 200-3, 206, 209-10, 212-14, 216, 219, 221-2, 224-8, 232, 234, 237, 240, 242, 253
 Japan, VIII, IX, X, XI, 12, 20, 24-5, 27, 29, 32-3, 39, 41-2, 44-6, 51, 64, 66, 83, 95, 104, 108, 119, 123, 125, 131, 138, 142-3, 146, 148, 155-6, 174, 179, 182, 194, 197-8, 204, 210, 212, 223, 227-8, 235, 264
 Jealousy, 131, 158-9

- Jewel, 27-8, 107, 109, 116, 186, 224,
 225-7, 248, 252, 254, 257, 262
 Jewel-ancestor-Mikoto, 221
 Jewel-good-Princess, 262
 Jimmu, Emperor, XI, 179, 185, 200,
 206, 219, 234-5, 239, 245, 264-5
 Jingu Kogo, Regent, 35, 250

 Kagu, Mount, 54, 193
 Kami, XI, XII, 1-4, 11, 17, 18, 21,
 23, 25, 43-7, 56, 64, 71, 74, 82, 85,
 88-90, 94, 119, 120, 122, 136, 162,
 168, 178-9, 218, 235, 243
 Kami-musubi-no-Kami, 1, 11, 14,
 17, 129, 144-5, 162, 164
 Kami-Nagara-no-Michi, 3
 Kara, see Korea
 Kasasa Strait, 229-31
 Kato, Genchi, X, 51, 90, 125
 Kei-ko, Emperor, 135, 239
 Keta, Cape, 142-3
 Kii, 138, 146
 Kirishiya-yama, 229
 Knowledge, VII, VIII, 71, 73, 77, 89,
 118, 124, 125, 149, 162, 165
 Kogoshui, IX, X
 Kojiki, IX, X, 1, 98, 106, 156, 201,
 266
 Korea, 35, 38, 41-2, 53, 100-1, 108,
 130-2, 135, 138, 169-70, 175-6, 182-
 3, 194, 196, 229-31, 238, 241, 247,
 251, 260
 Korea-Kami, 169-70
 Koshi, 132-3, 155-6
 Koto-shiro-nushi-no-Kami, 160-1,
 198-201
 Kumaso, 40
 Kume, Lords, 236
 Kura-mitsuha-no-Kami, 56
 Kura-okami-no-Kami, 56
 Kushi-nada-Hime, 132, 134, 137-8,
 139
 Kuzhifuru, 228
 Kyoto, 188
 Kyushu, 38-43, 66-8, 98, 102, 105-6,
 111, 156, 160, 176, 183, 194-8, 200,
 204-6, 210, 212-15, 219, 221-2, 224-
 5, 227-47, 250-3, 255, 259-60, 264-
 5
 Lagoon-river-Princess, 155, 157
 Land, 26, 44, 46, 51, 78, 139, 146-9,
 155-6, 160-2, 164, 166-7, 169, 181,
 188, 194, 201, 254,
 Land-great-wealth-Kami, 161
 Laughter, 122, 124
 Leech-child, 32-3, 35
 Left Side, 85
 Leprosy, 75-6
 Liberty, see Freedom
 Lice, 152
 Life, VII, VIII, IX, XI, XII, 10,
 11, 14, 15, 18, 20, 22, 24-5, 29, 31,
 40, 44-5, 48-50, 52-5, 57, 59, 62-5,
 69-73, 76, 78-9, 83, 86-7, 93, 103,
 106, 110, 116, 119, 145, 149-50,
 174-5, 181-2, 226, 241-3, 264
 Life-integrating-Kami, 21
 Life-spirit-luck-spirit-Princess, 161
 Little-prince-renowned-Kami, see
 Sukuna-biko-na-no-Kami
 Living Kami, 168
 Long-as-rocks-Princess, 241-2
 Loo Choo Islands, 38
 Loosen-put-Kami, 69
 Love, 54-5, 58, 92-3, 156-7, 159-60
 Lovely-island-princess-Mikoto, 107
 Lovely-Princess, 36, 37

- Luck, 161, 246, 248-9, 256
 Luck-spirit-Princess, 161
 Lute, 152-3
 Luxuriant-food-Kami, 222
 Luxuriant-food-princess-Kami, 49
 Luxuriant-integrating-master-Kami, 18-20
 Luxuriant-jewel-Princess, 250-1, 260-4
 Luxuriant-snapping-Kami, 56
 Luxuriant-sun-youth, 40

 Magatama, 107-8
 Magic, *see* Divination
 Majestic-point-blade-extended, 55, 193-4
 Majestic-point-blade-extend-Kami, 55, 176, 191-3, 195, 197, 204, 216
 Male-who-invites-Kami, *see* Izanagi-no-Kami
 Mallet, 229, 236, 264
 Man, XIII, 23, 28, 30-2, 34-5, 38, 47-8, 55, 58, 60, 62-3, 74, 80-1, 87, 105, 119, 132, 140, 145, 165-9, 174, 187
 Manchuria, 38, 42, 113
 Manyoshu, XV, 85
 Marriage, XII, 20-3, 25, 30-2, 35, 45, 48, 54-5, 60, 74, 80, 92, 94, 107, 134, 137, 139, 141, 144, 149, 154, 157, 159-60, 206, 209, 220-1, 238-41, 251-2, 262-3
 Master-of-august-center-of-Heaven-Kami, *see* Ame-no-mi-naka-nushi-no-Kami
 Master-of-great-land-Kami (*see also* Oho-kuni-nushi-no-Kami), 154
 Master-of-open-mouth-Kami, 69
 Master-of-trouble-Kami, 69

 Materiality, IX, 2, 9, 11, 15, 17-22, 24, 26, 42, 45, 50, 70-2, 74, 77-8, 80, 88-9, 118-19, 162, 167, 170, 182, 190, 205, 219, 230-2
 Matsué, 133
 Mechanical, 13, 18, 73, 86, 120, 124, 258
 Messenger, 181-4, 191, 206
 Metal, 49, 136
 Metal-mountain-prince-Kami, 48, 136
 Metal-mountain-princess-Kami, 48
 Michi-no-Omi-no-Mikoto, 265
 Miho, Cape, 161, 198-9
 Mi-ho-tsu-Hime, 205
 Miko, 122
 Mikoto, 1-4, 18, 43-4, 82, 94, 136, 218
 Milk, 144
 Millet, 36-7, 46, 165
 Mime, 258
 Mimoro, Mount, 166-8
 Mind, 78, 80, 87
 Minu, 188
 Mirror, 116, 124, 224-7
 Mitama, 28
 Mitsu-go, 38-9
 Mitsu-hanome-Kami, 49
 Miyajima, 107
 Mongolia, 42
 Monism, 11, 18, 77
 Monkey (*see also* Saruta-biko-no-Kami), 219-20
 Moon, 52, 92-3, 103
 Moon-night-possessor-Kami, *see* Tsuki-yomi-no-Kami
 Moor, 20-1, 44, 46, 151-2
 Morality, XII, 76-8
 Moribe, Tachibana, 82
 Mother, 59, 60, 62, 99, 100, 102, 145,

- 226, 245
 Motoori, Norinaga, XI, XII, XIII, 1, 5, 17, 27, 43, 76, 81, 97, 116, 119-21, 128, 163, 187, 199, 202-3, 265
 Mountain, 44, 55-7, 95, 142, 167, 228, 230, 256-7
 Mountains-Kami (see also Great-mountain-possessor-Kami), 56-7
 Mouse, 151, 153
 Mud, 21-3, 44
 Mud-earth-lady-Kami, 21
 Mud-earth-lord-Kami, 21
 Munro, R. G., 157
 Murasaki Shikibu, 159
 Musubi, 11-18, 71-3, 76, 86-7, 104, 115, 120, 122, 124-5, 145, 152, 178, 203-4, 208, 222, 226, 235, 242, 248, 253-4, 258, 260, 266
 Myriad-looms-luxuriant-dragon-fly-island-princess-Mikoto, 212
 Mythology, VII, VIII, IX, X, 10, 11, 24, 91, 102, 121, 219, 266
- Nagasaki, 40-1, 231-2
 Nakatomi, 222
 Name-crying-Female, 184, 186
 Nameless-Female, 186-7
 Nature, 4, 12, 20-1, 23, 29, 44-5, 47, 86, 88, 101, 118, 140, 148, 164, 168, 172, 174, 207, 209, 228
 Necklace, 90, 107-8
 Ne-no-kata-su-kuni, 50-1, 53-4, 99, 147
 Ne-no-kuni, 51-4
 New, 73, 124
 New York, 37
 Night, 52, 85, 92-3, 114-5, 151
 Nigi-Mitama, 127-8, 132, 134-5, 146, 151, 153-6, 161, 187
- Nihongi, IX, X, 1, 29, 93, 106, 109-10, 156, 205
 Ninigi-no-Mikoto, 41, 46, 92, 117, 158, 178-9, 197-8, 203, 207, 209, 212-45, 250-2, 259, 261, 264
 Norinaga, see Motoori
 Norito, XI, 117-18, 120-2, 202
 Nose, 85, 93, 95
- Objectivity, 8, 18, 22, 71, 172
 Ocean, see Sea
 Offence, 74-5, 78-9, 247, 257
 Offerings, 79, 116
 Offing-distant-Kami, 70
 Oh-awful-lady-Kami, 21
 Oho-Harahe (see also Purification), 113, 122
 Oho-kuni-nushi-no-Kami, 17, 47, 50, 54, 92, 111, 131, 139-69, 172-84, 188-215, 226-8, 230, 232, 234, 238, 240, 244, 249, 251, 253, 259
 Oho-Miwa-Kami, 166
 Oho-tomo, 236
 Oki, 38, 142-3
 Okuninushi, see Oho-kuni-nushi-no-Kami
 Omi, see Biwa
 Omnipotence, 8, 34, 71, 73, 80, 104-5, 114-15, 117, 124, 169, 179, 185, 209, 223, 227
 Omohi-kane-no-Kami, 13, 114-15, 179, 221, 223-4
 Onogoro, 27-9, 32, 34, 43
 Orange, 51, 67-8
- Palace, 30, 149-50, 154, 206, 230, 235, 250-3, 261
 Paradise, 51-2

- Parent-musubi-Kami, 203
 Parody, 122, 220, 259
 Parturition, 49, 59-62, 244-5, 251, 260-1
 Paternity, 23, 30-1, 59-60, 243-4
 Peach, 63-5
 Penalty, 77, 79, 80, 127
 Perfect-exterior-Kami, 21
 Personality, IX, 12, 26-30, 35, 55, 63-4, 72, 85-92, 94, 101, 105, 125, 153, 168, 173-4
 Pests, see Vermin
 Phallicism, 15, 29, 107
 Pheasant, 184-90
 Physician, 145
 Piebald, 113-14
 Pillar, 27, 29, 40, 201, 229-30
 Pioneers, see Settlers
 Placenta, 32
 Pleasant-reed-shoot-prince-elder-Kami, 15-17, 163
 Poem, 137, 157-8, 248, 262, 264
 Political, 126, 156, 175-8, 200, 209-11, 214, 217, 219, 224, 264
 Pollution, 75, 79
 Possessor-of-ocean-bottom-Kami, 81
 Possessor-of-ocean-middle-Kami, 81
 Possessor-of-ocean-surface-Kami, 81
 Poverty, 249, 254-6, 258
 Prayer, 117-20, 121-2
 Pregnancy, 23, 243-5
 Primitive, VIII, IX, 2, 23, 31, 60, 62, 94, 140, 148, 152, 214-15, 235, 239-40, 264
 Prince-monkey-field-Kami, see Saruta-biko-no-Kami
 Princess-of-great-food, 36
 Princess-of-great-food-Kami, 128-9, 170
 Princess-of-swift-autumn-Kami, 81
 Princess-of-torrent-Mikoto, 107
 Princess-tatara-I-suzu-Princess-Mikoto, 200
 Progress, VII, 65, 71-3, 76, 87, 116, 124, 140, 143-9, 152, 155, 158, 169-71, 182, 206, 212-13, 217, 227, 234-7, 249, 253, 255, 257-8, 260, 264-6
 Punishment, 75, 77
 Purification, 66-70, 72, 78-85, 89, 91, 94, 113, 116, 122, 127-8
 Rain, 56, 82, 93-9, 101-5, 107, 110, 112-13, 118, 127-9, 134, 136-7, 174, 246, 257
 Rationalism, IX, 7, 32, 128, 261
 Ravages, 111-13, 127-8
 Realism, 85-8
 Reed-plains-Kami, 139
 Reincarnation, 64
 Religion, 3, 118-19
 Report, 180-1, 184, 188-9, 204
 Reproduction, 15, 20-1, 26
 Rice, 38, 112, 118, 132, 134, 136-8, 141, 163, 206, 212, 222, 246, 248, 255-9, 265
 River, 55, 66, 69-70, 95, 133-4, 176, 184, 191
 Road-fork-Kami, 69
 Road-long-space-Kami, 69
 Road-reaching-great-Kami, 65
 Rock, 44, 47, 55-6, 65, 156, 196, 237, 241-2
 Rock-Dwelling, 114-15, 124, 191-2
 Rock-possessing-male-Kami, 55
 Rock-Quiver, 229, 236-7

- Rock-splitter-Kami, 55
 Root-Country, 51-3, 99, 147
 Root-splitter-Kami, 55
 Rope, 125, 202, 249
 Rough Divine Spirit, see Ara-Mi-tama

 Sacred Treasures, see Divine Treasures
 Sado, 41
 Saha, Bay, 250
 Sakaki, 116
 Salt, 142, 250
 Salt-possessor-Kami, 249-50
 Sandbank, 230
 Saruta-biko-no-Kami, 220-1, 238-9
 Satow, Sir Ernest, X, XI, 5, 74, 162, 203, 218, 246, 263
 Satsuma, 240-1
 Savage, see Primitive
 Scarecrow, see Crumbling-Prince
 Scarf, 151
 Science, VII, 4, 19, 88, 118, 218
 Sea, 25-6, 45, 85, 142-3, 166, 230, 264, 250, 260-4
 Sea-Boundary, 262
 Sea-Monster (see also Wani), 255, 261
 Sea-Plain, 85, 95, 98, 257, 266
 Seed, 14, 112, 129, 145, 152, 161-5, 168, 173
 Self-consciousness, VII, VIII, 10, 14, 78
 Self-creative, XII, 11-13, 16-17, 26, 29, 71, 87, 89, 115, 124, 145, 178, 184, 204, 219, 224, 226, 266
 Self-development, XII, 9, 72, 77-8, 86-7, 125, 254, 266
 Senge, 208
 Serpent, 132-7, 150-2, 202, 225, 227, 240, 242
 Settlers, 25, 27, 29, 33, 36, 38-46, 53, 59, 67, 94, 98, 100, 103, 131, 143, 148, 150, 152, 157-8, 161, 178, 182-3, 198, 213, 219-20, 222, 225, 230-2, 234, 236, 239, 247-8, 251-2, 257
 Sex, 21, 23, 30
 Shiki, 112,
 Shikoku, 36-9, 42-3, 46, 129
 Shima, 238
 Shime-Naha, 125
 Shining, 85-6,
 Shinji, Lake, 134,
 Shinto, VII, X, XI, XII, XIII, 2, 3, 9, 10, 12, 17, 18, 21, 29, 30, 67-8, 75, 83, 89, 90, 106, 109, 115-16, 119, 126, 159, 167-9, 172, 176-7, 219, 222, 233, 266
 Shore-distant-Kami, 70
 Shrine, 67-8, 90, 116, 121, 125, 138, 166-8, 200-3, 206, 208-10, 226, 228
 Silk, 129, 212, 252-3
 Sin, 73-6
 Sister, 21, 101, 190
 Sky Father, 102-3
 Snake, see Serpent
 Son, 106, 108-11, 160, 169
 Song, 20, 137, 159-60, 186, 190, 250, 262, 264-5
 Soot, 203-4
 Soul, 28, 227
 South Seas, 40
 Spear, 27-9, 37-8, 139
 Spirit, 2, 18-20
 Spirit-of-living-land-Kami, 139, 154
 Spirituality, VII, IX, X, XIII, 2, 10, 24, 29, 41, 46, 83, 167-9, 175, 177, 207, 226, 230
 Spy, 187

- Stairs, 27
 Star, 113
 Stone Age, 236-7, 247, 265
 Storm, see Rain
 Strength, 88
 Subconsciousness, VII, VIII, 73
 Subjectivity, 8, 9, 18, 20, 22
 Suga, 137
 Suinin, Emperor, 51, 67
 Suizei, Emperor, 200
 Sujin, Emperor, X, 168-9, 209-10
 Sukuna-biko-na-no-Kami, 14, 51, 152, 161-6, 173
 Sumera Mikoto, 218
 Sumi Inlet, 82
 Sun, 11, 40, 67-8, 86-8, 90-3, 97-8, 101, 103-5, 107, 110-2, 114-15, 118, 157, 174, 178, 216-17, 229
 Superstition, see Divination
 Surrender, 161, 197, 201-8, 228, 258
 Susano-no-Mikoto, 20, 39, 42, 50-1, 54, 82, 85, 92-113, 116, 127-8, 141, 146-55, 160, 169-70, 177-8, 180, 183, 192, 202, 206, 209, 221-2, 224, 227, 230, 240, 246, 251-2, 255, 259
 Suwo, 239, 250
 Sword, IX, 55, 63, 94, 107, 109, 134-6, 152, 154, 160, 186, 193-4, 197, 202, 222, 224, 227, 236-7, 247-8, 264
 Symbiosis, 118
 Symbolism, 85, 88, 90-1, 113
 Tachibana, 66-8
 Tagishi, 202
 Tajima-Mori, 51
 Takachiho, 228-9, 235, 264-5
 Takama-no-Hara, see Heaven
 Taka-mi-musubi-no-Kami, I, 11, 13-14, 17, 115, 178-9, 181, 184-5, 197, 203-8, 216, 219, 223-4
 Tema, Mount, 144
 Theology, 3, 73, 77, 79-84, 86, 117-19
 Thing-excel-country-excel-long-narrow, 232
 Thing-sign-master-Kami, see Koto-shiro-nushi-no-Kami
 Thought-includer-Kami, see Omo-hi-kane-no-Kami
 Thrust-erect-come-not-place-Kami, 68
 Thunder-Kami, 62-3
 Tide, 254, 256-7
 Toko-yo-no-kuni, 51-2, 67, 162, 165, 266
 Torii, 228, 230
 Torrent-mist-princess-Mikoto, 107, 160
 Tosa, 36
 Totemism, 29, 59
 Tranquil-River, see River
 Tree, 36-7, 47, 55-6, 67, 8, 116, 131, 138, 145-6, 148, 152, 156, 184, 188, 242, 250, 257
 Tree-fork-Kami, 155
 Trial, 106-11, 133
 Tribe, 46, 143, 154, 236
 Truly-conquer-I-conquer-conquer-ing-swift-heavenly-great-great-ears-Mikoto, see Ame-no-oshi-ho-mimi-no-Mikoto
 Tsuki-yomi-no-Kami, 52, 85, 92, 95, 100
 Tsukushi, see Kyushu
 Tsuma-tsu-hime-no-Mikoto, 138
 Tsunomori, 133
 Tsushima, 41-2

- Ugly-reed-plains-Kami, 150
 Ugly-Yomi-Female, 62-3
 Under-shining-princess-Mikoto,
 160, 181, 186
 Unification, 7-11, 18, 23, 26, 28, 31,
 67, 77-9, 81, 86-7, 89-91, 111, 140,
 164, 169, 172-82, 185, 190-1, 200,
 204, 206-8, 210-11, 213, 215-19,
 226-8, 232, 264
 Universality, 9, 12-13, 16, 24, 44, 77-
 9, 81, 87, 91, 170-6, 198, 207, 209
 Universe, 3-6
 Urine, 49
 Utsushi-hi-gana-saku-no-Mikoto,
 82-3

 Vegetative, 14-15, 96, 129, 163, 207
 Vengeance, 112, 188
 Vermin, 96, 149-52, 164
 Virtue, 73
 Visible Mankind, 6, 64
 Vomit, 48

 Wani (see also Sea-Monster), 142-3
 Wash-prince-of-offing-Kami, 70
 Wash-prince-of-shore-Kami, 70
 Wasp, 150
 Water, 49, 55, 70, 79-83, 94-8, 100,
 110, 133, 142-4, 155, 162, 193, 197,
 256
 Water-channel-pile-Princess, 199
 Water-gates-Kami, 81
 Water-Kami, 81-3
 Water-Mikoto, 81, 94
 Wedding Ring, 31
 Weep, 54-5, 95, 97-8, 100, 151, 159,
 193
 Well, 155, 250
 White, 157-9, 262
 White-sun-youth, 40, 248
 Wife, XIII, 21, 54, 101, 149, 154, 185,
 190, 260, 262
 Woman, 22-3, 28, 30-2, 34-5, 37-8,
 49, 50, 55, 58, 60-3, 115, 124, 132,
 144, 150-1, 187, 212, 226-7, 239,
 243, 245, 260-1
 Wondrous-divine-producer-august-
 ancestor-Kami, 203
 Wondrous-eighty-evils-Kami, 70
 Wondrous-great-evils-Kami, 70
 Wondrous-Inada-Princess, see
 Kushi-nada-Hime
 Wondrous-increasing-offerings-
 Kami, 202-3
 Worship, 121
 Wren, 163
 Writing, X

 Yakami-Princess, 141, 143-4, 155
 Yamato, 41-3, 158, 166-7
 Yamato-take-no-Mikoto, 135
 Yasumaro, Futo no, 1, 7, 24
 Yellow Stream, 50
 Yezo, 156
 Yomi, 52-3, 57-8, 61-6, 69-70, 78, 92,
 153, 194
 Yomo-Kami, 52, 62
 Young-august-food-master-Mikoto,
 265
 Younger Brother, see Fire-Subside-
 Mikoto
 Young-wondrous-producing-Kami,
 49

UNIVERSAL
LIBRARY



134 295

UNIVERSAL
LIBRARY